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S. Madho Singh.

MEMORIALS

OF THE

Jeypore Exhibition

1883

BY

THOMAS H. HENDLEY

SURGEON-MAJOR, I.M.S., M.R.A.S., M.A.S. BENGAL

VOL. I.

INDUSTRIAL ART

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Introductory Notice.

THE *Memorials of the Jeypore Exhibition* were prepared by me for H.H. the Maharaja of Jeypore, at whose expense they were published. There were four volumes in the original work, of which the first contained, besides a number of chromo-lithographs, a general description of the plates in the first three books.

The fourth book was complete in itself and, in addition to text, included reproductions in platinum of the illustrations of the Emperor Akbar's own copy of the Razmnamah, the Persian version of the great Indian epic poem known as the Mahabharata.

The second and third volumes of the "Memorials" each contained one hundred photographs of Indian art work.

A certain number of sets was completed, and presented to the leading Museums of the world or to distinguished persons. A very few copies were sold.

As there is, of course, a very limited demand for a work costing a large sum (a set was lately announced in Germany for sale at £60), it has been decided to issue all the printed matter and coloured illustrations in one volume. Any person who desires to possess the photographs will, however, be able to obtain them at a reasonable rate from Mr. Griggs, the publisher, to whom I again take the opportunity of expressing my best thanks for so ably carrying out my ideas.

T. H. HENDLEY, Surgeon Lt.-Colonel.

Jeypore,

April, 1893.

Freer Gallery of Art
Washington, D. C.

MEMORIALS

OF THE

JEYPORE EXHIBITION 1883.

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INTRODUCTION.

THESE volumes are intended to form a permanent memorial of the Exhibition which was held during the first two months of 1883 at Jeypore, the capital of the Hindu State of the same name in Rájpútáná.

The publication is justified by the large attendance, which reached nearly a quarter of a million; by the number, rarity, and artistic value of the contributions; and by the great interest shown by all classes in the undertaking.

It is, moreover, a positive duty to take advantage of every such opportunity as that afforded by the Exhibition to secure, for the benefit of the public and of the Indian workman, copies of the beautiful art treasures which still exist in the country, but are being rapidly dispersed throughout the world, with the certainty that such masterpieces will never be produced again.

Most of the illustrations in the first three volumes of the 'Memorials of the Jeypore Exhibition' are of objects worthy of imitation, but a few plates have been included of productions which show what should be avoided, and what mischief has already been done by the contact between Oriental and European art.

As the Eastern mind has great delight in the wonderful and eccentric, it is not surprising that the Indian workman should have most frequently selected patterns which he ought really to have avoided; but we are quite prepared to find that even in these cases his own artistic sense has often led him to strive to cover ugly forms with a wealth of beautiful ornament.

It will not be out of place to give a brief account of the origin and history of the Jeypore Exhibition.

On August 26, 1881, an Economic and Industrial Museum was opened in Jeypore, to instruct and amuse the common people; to present to the craftsmen selected examples of the best art work of India, in the hope that they would profit thereby; to bring together specimens of local manufactures, in order that strangers might see what could be obtained in the neighbourhood; and to form a collection of raw products of the State and surrounding districts, regarding which full information should be obtained, so that the Native Government might secure the utmost benefit from the natural resources of the country.

In short, it was decided in every possible way to educate the people in the most pleasing and interesting manner. The experiment was completely successful from

the first. From October 1881 to March 31, 1882, the attendance at the Museum amounted to 203,451 ; during the next twelve months it was 270,305, and the author understands that its popularity is maintained.

Intelligent interest has to a great extent replaced the first feelings of idle curiosity, and it is quite a common thing for artisans to go to the Museum for a few minutes to study, whilst visitors to the city always bring in their friends.

With the view of obtaining a more complete knowledge of the resources of the Jeypore State, of completing the Museum collections, of stimulating the local workmen, and of comparing the manufactures of Jeypore with those of other places, it was decided to hold an Exhibition, and to invite contributions in all classes from Rájpútáná, Malwa, and the neighbouring Provinces, and in some special divisions from all India.

Cordial assistance was obtained from all quarters.

T.E. the Viceroy and Lady Ripon, twenty-five native princes, with many nobles and private individuals, sent valuable and rare articles to Jeypore.

A splendid collection of raw produce, affording a fine field for future study, was secured, and during the two months and two days the Exhibition remained open no fewer than 236,950 persons passed through the buildings.

Admission was free, because the people were to be taught and pleased, and it was not the desire of H.H. the Mahárájá to profit directly by the enterprise.

To understand the pleasure derived by the poor in India from such exhibitions, it must be borne in mind that there are no picture galleries in the East, and that the shopkeepers do not display their wares openly for general inspection, and thus that few are acquainted with the beautiful art works for which their country is renowned in the West.

The Exhibition was held in a large palace which was completed for the purpose. The collections, which comprised more than seven thousand separate contributions, were displayed in a large hall, measuring about 75 by 60 feet, and in a series of galleries and small rooms on the two floors of the building. The palace was 212 feet long and 135 feet broad, and was approached from a magnificent terrace, which commanded a fine view of the residence of the Mahárájá and the forts and hills which surround his capital.

The exhibits were divided into the two great sections of Raw Produce and Manufactures, and into ninety-seven classes.

A number of gentlemen, both European and Native, who were known to be specially qualified for the work, accepted the invitation of H.H. the Mahárájá and the Committee to act as Jurors.[1] They awarded thirteen gold, eighty-five silver, one hundred and nine bronze medals, and twelve special certificates.

[1] List of Jurors :—

1. Raw Produce.

Dr. Kunny Loll Dey, Rai Bahadur.
Babu Trilokya Nath Mookerjee.
Babu Charu Chunder
W. R. S. Jones, Esq.
Babu Mohendro Nath Sen, Judge.
Dr. Jodoonath Dey, Jeypore.
B. B. Blood, Esq.
Major Jacob, R.A.

There were two classes of bronze medals, one carrying a money award of eight rupees, the other one of five rupees.

These money prizes were given to meet the wishes of the artisans, many of whom took bronze medals.

In comparing the numbers of medals allotted by the Jurors with those given at some recent exhibitions, it is desirable to state that the objectionable custom of granting certificates to the effect that the holders were entitled to receive gold medals provided they paid for them was not adopted.

The persons who support, manage, or contribute to such exhibitions as that held at Jeypore, have a right to protest most energetically against the creation of a paper class of first prizes, which, in the eyes of the general public, cannot be distinguished from their own more costly and solid awards.

The most valuable contributions to the Jeypore Exhibition were arranged in the great hall, which was lit with gas from chandeliers suspended from the roof.

Two wooden towers [1] were designed by Mr. Cole, C.E., for the reception of rich brocades and other textiles; the walls were hung with the magnificent old carpets of Jeypore, or reproductions of them made in the Jail factories, with copies of paintings from the frescoes at Ajunta, and with old pictures.

In the centre of the east side of the room, under a heavy canopy of cloth of gold, were placed, on a raised dais,[2] two silver thrones and rich specimens of elephant, camel, and horse trappings, flanked by dummies dressed in ancient armour.

In a number of cases on the north side of the hall, made in Bombay by Mr. Wimbridge, on the model of those used at the South Kensington Museum in London, the loans from the Rájpútáná chiefs and nobles were exhibited, while those contributed by the Viceroy and Lady Ripon, the chiefs of Malwa and the Punjáb, and other high personages, were shown in similar cases on the south.

Enamel on the precious metals, jewellery, the glorious Punnah diamonds, the magnificent crowns from Rewah, and other ornaments from Rewah and Ulwar, were

Moonshi Sheo Narain, Secretary, Agra Municipality.
W. Cole, Esq., C.E.
Mir Tajamal Hossein, P.W.D., Jeypore.

2. Textiles.

Dr. Newman, I.M.S.
Babu T. W. Mookerjee.
Dr. Kunny Loll Dey, Rai Bahadur.
J. Griffiths, Esq., Principal, School of Art, Bombay.
J. P. Watson, Esq.
J. L. Kipling, Esq., Principal, School of Art, Lahore.
Moonshi Sheo Narain.
Babu Opendro Nath Sen.
Moonshi Jowala Sahai.
And a Committee of Ladies

3. Art Manufactures Generally.

J. Griffiths, Esq.
J. P. Watson, Esq.
David Ross, Esq., C.I.E.
B. B. Blood, Esq., C.E.
W. R. S. Jones, Esq., C.E.
Dr. Kunny Loll Dey, Rai Bahadur, Chemical Examiner to the Government of Bengal.
Babu T. N. Mookerjee, Special Assistant for Exhibitions, Department Revenue, Agriculture, and Commerce.
S. J. Tellery, Esq.
Dr. Newman.
E. Wimbridge, Esq.
J. L. Kipling, Esq.

[1] Plates CXCVII. and CXCVIII. Vol. III.
[2] Plate CXCIX. Vol. III.

displayed near the centre of the room, while the rare articles to be sold were distributed in the vacant spaces at the sides.

A large orchestrion was played occasionally, and afforded much pleasure to the poorer visitors, who, indeed, seemed to consider it, and the jewels and silver table of the Mahárájá of Ulwar, the most prominent attractions.

In a long gallery on the ground floor of the palace the coarser textiles, shoes and leather work, arms and armour, damascening, lacquer on wood, furniture, specimens of calligraphy, native painting, peasant jewellery, and miscellaneous objects were displayed.

Three rooms on the ground floor were filled with Kashmir papier mâché and rugs; Burmese gongs and lacquer; Jeypore stone carvings; models of fruit made at Lucknow, by order of the Department of Agriculture of the North-West Provinces and Oudh; porcelain and engraved brass from the School of Art at Jeypore; Ispahan pierced brass; unglazed pottery; Hoshiárpúr work; and a most valuable modern educational collection, made by Mr. Cameron, of Edinburgh, and contributed through Mr. D. Ross, C.I.E., of Lahore, who also sent a similar loan from his own collections, besides other interesting objects.

To these must be added a number of casts of the most important of the Indo-Bactrian sculptures of the Lahore Museum, and many rare manuscripts and miniatures from Tonk, Ulwar, Jeypore, and other royal libraries.

The raw produce collections were arranged in the whole of the upper story of the palace, and the verandahs were crowded with models and bulky textiles.

The total cost of the Exhibition, exclusive of building and cases, was about 33,000 rs. The business arrangements were conducted by an Executive Committee, of which the author was Chairman, and Kúnwar Prithi Singh, the son of a leading Jeypore noble, the Oriental Secretary.

The building was completed by Major Jacob, R.A., the Executive Engineer of the Jeypore State.

The names of the members of the Executive Committee, as well as of the General Committee, are given in a foot note.[1]

[1] The Committee was constituted as follows :—

CHAIRMAN—Major Prideaux, Resident.

MEMBERS OF COUNCIL.

Thakur Gobind Singh, of Chomu.
,, Sawunt Singh, of Bugru.
,, Pertab Singh, of Diggi.
,, Samunder Karun, of Kurnota Nutwara.
,, Shumbhu Singh, of Gonair.
Parohit Ram Pershad (since deceased).
Babu Kanti Chunder Mookerjee.
Mir Kurban Ali.
Babu Jodoo Nath Sen.

MUSEUM COMMITTEE.

* Major S. S. Jacob.
* Kúnwar Prithi Singh, of Bugru.
Babu Sunsar Chunder Sen.
* Babu Jodoonath Dey.
* Surgeon-Major T. H. Hendley, Hon. Secretary.

EXTRA MEMBERS.

Captain Talbot.
* Babu Mohendro Nath Sen.
,, Opendro Nath Sen.
* Mir Tajamul Hussein.
* Dewan Moti Lal.
* Hajee Mahomed Ali Khan.
* Thakur Nund Kishore Singh.
Mr. Cole and Mr. Tellery joined subsequently.

(The names of the members of the Executive Committee are marked with an asterisk).

H.H. the Mahárájá of Jeypore, and Col. Walter, Officiating Agent to the Governor-General in Rájpútáná, acted as patrons, and Col. Bradford, C.S.I., on his return to resume his appointment as Agent to the Governor-General, opened the Exhibition. The author, who also acted as Honorary Secretary to the General Committee, superintended the work, and before his departure from Jeypore had despatched nearly the whole of the sold and unsold exhibits to their owners, together with the prize certificates and bills.

Mr. Tellery kindly conducted the correspondence after his departure, and rendered prominent assistance throughout the undertaking.

In submitting his first estimate of expenditure on the Exhibition, the author of these volumes included a sum to be spent in taking photographs, and intended to collect information as a basis for a work on the Raw Produce and Manufactures of Jeypore. He felt that the Museum and Exhibition could only be looked upon as affording a complete groundwork for writing such a book, and that the collections would have to be thoroughly studied, and an exhaustive inquiry into statistics and other matters instituted, before his ideas could be carried out, even imperfectly. He was, however, about to make a beginning, when the whole project took a new form, owing to his receipt of a letter from Mr. E. C. Buck, Secretary to the Government of India in the Department of Revenue, Agriculture, and Commerce.

Mr. Buck wrote that it was proposed to bring out an Art Journal, which would be sent to all museums abroad, and requested that photographs and drawings sufficient for a number might be furnished. He also asked the author to write a letterpress description to accompany the published set included in the proposed contribution.

It was suggested that it would be desirable to distribute complete sets of all drawings and photographs taken at the Exhibition to the principal museums abroad.

H.H. the Mahárájá of Jeypore liberally permitted the use of the illustrations for the number of the Journal, which, with part of the text, have been included in the present work, as its limited distribution cannot interfere with the sale of the serial publication.[1] He also sanctioned the preparation of a work on the Exhibition, and has defrayed the whole of the expenses connected with its publication, and, moreover, proposes to present complete sets of it to the great public museums.

As far as possible the author has endeavoured to illustrate his work, which he has entitled 'Memorials of the Jeypore Exhibition of 1883,' with Indian subjects only.

The covers were designed by an Ulwar artist, formerly employed at the Delhi Court, who has taken prizes at most Indian Exhibitions.

HONORARY SECRETARY—Surgeon-Major Hendley.*

ORIENTAL SECRETARY—Kúnwar Prithi Singh.

CHIEF CLERK—Pandit Braj Balabh.

The following gentlemen kindly assisted in arranging the exhibits:—The Rev. J. Traill, the Rev. G. Macalister, Babus Jogendro Nath Sen and Balmokund, and Messrs. Williams, H. Harris, and H. T. Harris.

* Also Chairman Executive Committee.

[1] *The Journal of Indian Art*, price 1 r. Edited by Mr. Kipling, Principal of the School of Art, Lahore. Published by W. Griggs, Peckham, London. To be obtained also from Mr. B. Quaritch, Piccadilly, London.

The title-pages and coloured margins of all the pages are also examples of his skill, and are bookbinding patterns. The initial letters are taken from the platinotypes in the fourth volume of the work.

The drawings from which most of the chromolithographs are copied were made by young natives of India, trained in the School of Art or in the offices of the Executive Engineer at Jeypore. The original photographs were taken by Corporals Stroud and Futcher, R.E., from the School of Photography at Rurki, by kind permission of the Commandant of the Sappers and Miners at that station. They have been reproduced in platinum, and are in consequence absolutely permanent. Richness of tone and some of the details have been undoubtedly sacrificed, but it is hoped that they are sufficiently clear to serve as patterns.

The volumes appropriately open with an autotype portrait of H.H. Siwai Madho Singh, Mahárájá of Jeypore, who is usually reckoned to be the thirty-fifth prince of his house, which was founded near the present capital in the eleventh century by Dola Rai, the one hundred and fourth descendant of Láwa, the second son of Ráma-Chandra, King of Ajudhya (Oude), the hero of the Rámáyana, and the reputed incarnation of Vishnu, the second member of the Hindu Trinity.

H.H. the Mahárájá is now twenty-three years old, and succeeded Mahárájá Siwai Rám Singh II., by whom he was adopted, on his death bed, in the year 1880.

He was descended from the same chief of Jeypore as the late prince, and is a Kachwaha Rájpút.

The Jeypore family has always occupied a high position amongst the princes of India, and its great chiefs, Mahárájás Mán Singh, Jey Singh I., and Siwai Jey Singh, the founder of Jeypore, took prominent part in the history of the country during the reigns of the four principal emperors of Delhi.

Portraits of two of these famous sovereigns, Sháh Jehan and Aurangzeb, form the frontispiece of the second volume.

The third volume concludes with a view of the palace and lake of Amber, the beautiful old capital of Jeypore.

It only remains to state that the thanks of the author are due to all those who have assisted him in his work, which is intended to serve only as a guide to the illustrations, and has been written while on leave in England, and therefore at a distance from many sources of information. This difficulty has, however, been greatly lessened by the kindness of Dr. STRATTON, Resident at Jeypore; of Surgeon OWEN, C.I.E., and of Major JACOB and of Mr. TELLERY, all of Jeypore.

THOMAS HOLBEIN HENDLEY,

Chairman, Executive Committee of the Jeypore Exhibition.

INDUSTRIAL ART

AT

THE JEYPORE EXHIBITION.

CHAPTER I.

ARMOUR.

R. KIPLING, Principal of the Government School of Art at Lahore, who wrote the report on the Indian arms and armour displayed at Jeypore, remarked that 'it was doubtful whether a more choice or interesting collection of Indian arms had ever been assembled in India than that shown at the Jeypore Exhibition.' He added that he hoped 'that some memento of the collection might be preserved by photographs showing the elaborate chiselling, enamelling, damascening, &c., which have been lavished on these beautiful objects'

The present work contains illustrations of all the most valuable weapons and armour shown at the Exhibition.

For a history and full account of the important subject under consideration reference should be made to the valuable handbook of the Hon. W. Egerton, which includes a classified and descriptive catalogue of the arms preserved in the Indian section of the South Kensington Museum, in London.

In the present work as complete a description as possible will be given of the illustrations, with the addition of such general remarks as may appear necessary.

Rájpútáná, Rájasthán, or the land of the Rájpúts, the sons of kings, should produce, and does produce, everything necessary for carrying on the art of war. Sirohi, the small State in which is situated Mount Abu, the Mons Capitalium of Pliny, has been famed since the days of Herodotus for its sword blades, and at the Jeypore Exhibition it retained its ancient reputation by carrying off the first prize for arms. This small State of the Deora Rájpúts supplies blades and spear points to all Rájpútáná, but every court employs its own armourers, some of whom have attained fame beyond their homes. In Rájpútáná are found weapons of every age and country, from those which the aboriginal tribes of Bhíls and Meenas have used since the earliest days down to the newest breech-loading rifle.

There is nothing the warlike Rájpút more desires than a trusty or valuable weapon, hence nothing for which he will pay a higher price. With so keen a demand it is therefore natural that the best arms of all countries should find their way into the collections of the native princes and nobles. We shall see that at Jeypore were shown Persian, Afghan, and even European swords and daggers mounted in Indian damascened hilts; examples of most of the weapons in the list given in the Ain-i-Akbari, or Institutes of the Emperor Akbar, obtained in the days of the Moghul ascendency, when Delhi set the fashions; Maharatta arms, introduced when that warlike people overran Rájpútáná; English guns and pistols, presented by the East India Company, and curious specimens made by the native armourers to surprise and please their patrons on their birthday festivals or on other great occasions.

Some arms have been acquired by purchase, others by gift from inferiors (*mazarána*), presents from superiors (*khillats*), or by conquest. Every endeavour has been made to obtain the history of the different weapons, but the results of the inquiry have not been very successful. The records of the different armouries at the most show when an arm came under the charge of the custodian, but the maker's name is rarely recorded.

The most complete collections at the Exhibition came from the Mahárájás of Jeypore, Oodeypore, Ulwar, and Dholpore, and the Nawáb of Tonk. The Jeypore armoury contains a wonderful assortment of swords, guns, and daggers, which are beautifully kept. The collection at Ulwar is well known, and is remarkable for the beauty and richness of decoration of the weapons. The same remarks apply to Oodeypore and to Jodhpore. At the latter capital much pride is taken in the armoury, which is very extensive. The Dholpore arms sent to Jeypore were interesting from their great variety and quaintness of form. The Tonk armoury is very complete; every weapon has a label giving its name and history, and all are in splendid order.

As far as possible the descriptions will follow the order of the photographs,[1] in which in many cases the size is indicated by a six-inch rule placed in the foreground. A beginning will be made with the shields.

SHIELDS.

PLATE I. 1. Parrying shield, *Márú*, consisting of a pair of black buck or antelope horns united at the butt ends, where they are protected by a steel guard in the form of a shield, which is studded with four raised bosses—five rosettes and eight crescents—all gilt. The end of each horn is armed with a steel bayonet point. The horns are arranged as if on an animal's head, and measure nineteen inches from the tip of each horn to the centre of the guard.

2. Parrying shield similar to Plate I., 1, but with the points opposite to each other. Both weapons were made by Pani Khán, at Jeypore, and were valued at 4 rs. each.

PLATE II. Shield, *Dhál*. Steel, with ornament inlaid with gold wire (true damascening). The four bosses are raised from cup-shaped depressions. (H.H. the Maharáj Rána of Dholpore.)

PLATE III. Shield, *Dhál*. Brown varnished leather, with painted floral pattern in gold. There are four white metal bosses with perforated margins. Border recurved. Made at Jeypore by Pani Khán. Value 2 rs. 8 as.

PLATE IV. 1. Shield, *Dhál*. Black leather, with five raised gilt bosses. To the central one a lance can be screwed. (Lent by H.H. the Nawáb of Tonk.)

2. Shield (*Sylhet japáni*). Japanned leather. Circular and convex. Ground black adorned with yellow scrolls of flowers and four hemispherical bosses of silver. Parcel gilt and bevelled. Made of raw elk or bison hide at Sylhet, in Assam. (Lent by H.H. the Mahárána of Oodeypore.)

3. Shield (*Sylhet*). Black polished leather, with four gold-enamelled bosses and a crescent, all studded with diamonds. On the right side there is also a gold-enamelled side guard. (Lent by H.H. the Mahárána of Oodeypore.)

PLATE V. Shield, *Dhál*. Nine inches in diameter. Steel, with raised indented border and four bosses. Damascened in gold with a rich arabesque pattern. (Lent by H.H. the Mahárájá of Jhínd.)

PLATE XXIII. Parrying shield, *Márú*. Steel, with two bayonet points. All damascened. (Dholpore Armoury.)

The shield, or *dhál*, is used by every Rájpút not only in war but in peace. Presents from a superior to his vassal or from the latter to his lord should be laid out upon it, though too often the tray, or '*khisti*,' of lacquered wood is substituted in the present day. It is borne by peons or by *dhalaits*, the messengers of princes, as a symbol of office; in such cases the shield is small, and in Jeypore square pieces of red cloth are placed beneath the bosses.

The shield in general use is of buffalo leather or rhinoceros hide, but there is a large manufacture of cheap papier-mâché shields, especially at Uniára, where the surfaces are gaily painted with figures and sporting scenes. The Persian and Sikh shields were frequently made of steel, beautifully damascened with gold wire. One of the shields of the Mahárána of Oodeypore, lent to the Exhibition, was formed of a piece of almost transparent rhinoceros hide and was adorned with bosses set with diamonds.

[1] A separate list will be given of the Contents of Volume I. Unless otherwise stated, the numbers of the plates refer to Volumes II. and III.

Heraldic distinctions do not appear to have been painted on the shields of Hindus. In the descriptions of the warriors of the Mahábhárata, or Great War, these seem reserved for the banners attached to their war cars. It is stated, however, that shields were adorned with suns, moons, and stars, and it will be noticed in the fourth volume of this work that nearly all the shields in the illustrations are ornamented in this or some other way, but it must be recollected that these drawings are by Persian artists. A few square shields are delineated in these paintings. Beautiful painted and enamelled shields are made at Ahmedabad from the skin of the nilgao, or white-footed antelope (*Antilope picta*). The best specimens have the tuft of hair on the front of the animal left at or near the centre of the shield.

They can only be obtained to order. Shields are not now made at Jeypore, as there has been over-production. There is some demand for them, as well as for arms, by tourists for decorative purposes.

The shape of the Rájpút shield is invariably circular. The parrying shields are used by the Bhíls and aboriginal races, and small bucklers by sword-stick players. Padded cotton and silk shields are made chiefly for those who object to leather, as, for example, Brahmans and Baniyas of warlike instincts.

QUOITS.

PLATE V. 2. Quoit, *Chakkar*. Steel, damascened in gold, 11 in. diameter, rim 1½ in. wide, edge sharp. (Lent by H.H. the Maháráját of Jhínd.)

The quoit was the special weapon of Vishnu and of his incarnation, Kṛishṇa. The city of Dwáriká is fabled to have been built on the Sudarsàna discus by Viswakarma, the architect and smith of the gods ; with it Kṛishṇa slew most of his enemies.

The quoit was the national weapon of the Sikhs, particularly of the Akálís, a sect founded by Guru Govind.

The quoits are worn on a conical turban, or round the arms, and are thrown with fatal precision.

ARMOUR COATS, &c.

PLATE VI. Padded coat and cap of crocodile hide, value 25 rs. (Contributed by Kúnwar Naráyan Singh, Rahtore, Jeypore.)

PLATE VII. Long coat of chain armour, *Zirah, Chitta*. Composed of small flat interlacing steel links. Each link has its ends riveted together. (Lent by H.H. the Nawáb of Tonk.)

PLATE VIII. Long coat of chain armour made of very fine steel and brass links. The dark links are arranged to form a lozenge pattern. There are also lozenge-shaped openings at regular intervals. The collar is quilted. (Lent by H.H. the Nawáb of Tonk.)

PLATE IX. 1. Blue velvet coat padded with raw silk with diaper pattern of gilt nails and bosses.

2. Helmet, with steel side pieces and central rib united by chain links, nasal, and porte-aigrette with plume of blue threads, chain coif. (Ráwal Bijai Singh, of Samode, Kachwáha, Jeypore.)

According to Colonel Lane Fox the earliest forms of armour were made of the scales of animals or reptiles, such as the pangolin and the crocodile. Coats of mail are not often worn now, but on state occasions are sometimes seen. The retainers of the Rájá of Uniára, one of the Jeypore nobles, are usually conspicuous for wearing coats of chain mail at processions in the capital. The padded dresses ornamented with gilt nails are still made at or near Indore, but this mode of decoration, called ' Jazerant ' work, is chiefly applied in the present day to saddles and horse trappings. Examples were shown at the Exhibition (Plate IX. Vol. II. and Chromolithograph XII. Vol. I.). There were also specimens of scale and chain armour, but the most interesting were coats of chain armour alone, such as are shown in Plates VII. and VIII. In some cases the links are rudely shaped like a fish with its tail in its mouth, or are inscribed with names. The padded coats were further protected by four cuirass pieces of steel, designated the *chár ainá*, or four mirrors, which were often

richly damascened and engraved. A very handsome specimen, a breastplate, is illustrated in colour in Vol. I. (Chromolithograph XIII.). A grand coat of Jazerant work is also given (Chromolithograph XII. Vol. I.).

PLATE X. Portions of a set of plate armour with helmet. Margins beautifully damascened in gold; raised arabesque ornament on the ground. The four pieces which form the cuirass are known as *chár ainá*, or the four mirrors.

1. Breastplate of cuirass.

2 and 4. Arm guards with open silk gauntlets, the pattern in gold pins, lined with silk embroidered with sprigs in silk and gold thread.

3. Helmet with sliding nasal, two porte-aigrettes, and bayonet spike. Fine steel chain coif with pattern in brass links.

5. Side plate of cuirass with sambar skin straps. (Lent by H.H. the Mahárájá of Jeypore.)

PLATE XI. Portions of a set of plate armour (see Plate X.) Pattern damascened in gold wire.

1. Side piece of cuirass.

2 and 4. Arm guards with chain gauntlets.

3. Helmet with sliding nasal, two porte-aigrettes, and plume or flag-holder.

5. Breast piece of cuirass. (Lent by H.H. the Mahárájá of Jeypore.)

Sometimes the cuirass is formed of six pieces, especially in Persian armour.

MATCHLOCK ACCOUTREMENTS.

PLATE XII. Matchlock accoutrements.

1. A sambar (large deer, *Rusa Aristotelis*) skin belt, on which slide five leather bags embroidered in silk and gold. They are intended for bullets, powder, and so on.

2. A pair of powder flasks, steel, and slow match. One of the horns is made of brass; the other is an antelope's horn, with plain bone top and steel mounts. Rajak-dání. (Lent by Thákúr Futeh Singh, Rahtore, Jeypore.)

PLATE XIII. 4. Small conical powder horn of carved light jade, engraved brass mounts, the lower fish-shaped.

5. Powder flask made of the shell of the pearly nautilus, mounted in open floral work in gilt brass. (Lent by Thákúr Govind Singh, Kachwáha, premier noble of Jeypore.)

The powder flask is usually much ornamented. Some shown under the head 'Ivory Carvings' are richly worked and of large size. They are of the old pattern without a spring.

The Rájpúts generally wear a very wide sambar skin belt round the waist, and over this again the narrow band to which the accoutrement bags are attached. In wet weather they are of course most careful to keep their powder and weapons dry, and to effect this they cover their matchlocks and persons with cloths of fine, almost waterproof, felt, a material for which Malpúra, about forty miles from Jeypore, has almost a monopoly in India. To the cape, or *gúgi*, is attached a hood which covers the head.

BOWS AND ARROWS.

PLATE XIV. 1. An unstrung composite bow, *Kamán*, made of pieces of horn united by gut, lacquered and painted with a floral pattern. When strung the shape is that of Cupid's bow, with a double curve.

2. Sheaf of arrows, *Tir*, with flat perforated points and ivory mounts.

3. Sheaf of arrows with crescentic blades.

4. Sheaf of arrows with plain flat points.

5. Leather quiver, *Tárkash*, and belt with small arrows used as toys, or for killing or rousing game birds. A few are shown at the lower part of the plate. (Lent by H.H. the Mahárájá of Jeypore.)

PLATE XV. 3. A collection of arrows with variously shaped points, suitable for firing from the bow of No. 4.

4. A muzzle-loading percussion cap gun, to which is attached a steel crossbow. Made for Nawáb Ghiás Mahomed Khán, of Jáwara, by Ahmed Buksh, of Jhajhar. (Lent by Sirdár Obed-ulla Khán, C.S.I., Prime Minister of Tonk.)

The bow was the principal offensive weapon of the early Hindus. Nearly all the important single combats in the great war were decided with this weapon. Consecrated arrows capable of destroying whole armies by fire or water, others which produced serpents, and many of strange shape were used, it is said, by the heroes. Great attention was paid to the feathers, some of which

were taken from the peacock and vulture. With an arrow having a crescentic blade Arjuna killed many of his foes. The arrows of this doughty warrior worked wonders. On several occasions he produced fountains of water, and to this day the Bánganga or Utangan River is fabled to have originated in one of them.

Bows are still carried by the royal huntsmen in Rájpútáná, but, with the exception of the aboriginal tribes, are now used by few others.

The long bow of the Bhíl is made from the bamboo; even the string is of bamboo, except the ends, which are of gut. The arrows are reeds tipped with rough iron points. The reed arrows of the country of the Saruæ, mentioned in Herodotus, are supposed to have come from Sirohi, the country of the Meenas, which adjoins the land of the Bhíls.

The *golail*, or pellet bow, from which balls of dried clay can be propelled with considerable accuracy and force, is only used for scaring birds from fruit gardens.

The Rájpút bows are kept in the form shown in the illustration; they are fitted for use by heat.

PISTOLS, GUNS, &c.

PLATE XXXV. 1. Flint-lock pistol, made by W. Parker, London.

2. Turkish pistol. (Lent by H.H. the Nawáb of Tonk.)

The above are interesting as examples of the manner in which arms of all countries find their way into Indian armouries. No. 1 was probably a present from the East India Company, who, on every event of importance, such as a succession, gave handsome gifts of novelties to the native princes. No. 2 was probably presented by an Afghan horse dealer or a courtier. In most cases arms are enriched by damascening or engraving after they reach the native courts, though of late years the Rájpút has begun to appreciate the merits of simplicity in this respect.

PLATE XXXVI. 7. A large rifled flint-lock duck gun. Mortimer, London. Presented by Hindu Rao Sindhia to Nawáb Amír Khán, who often used it. (Lent by H.H. the Nawáb of Tonk.)

PLATE XXXVII. Long flint-lock gun (*Dil platkár*, or heart-breaker, so named from the execution it caused). Barrel steel, covered with a raised pattern; the muzzle and breech pieces damascened; stock, wood. This weapon is of historic interest, having been much used by Nawáb Amír Khán, the founder of the Tonk family. Made at Haidarabad, Sind. (Lent by H.H. the Nawáb of Tonk.)

PLATE XXXVIII. 4. Match-lock gun. Plain steel barrel, black wood stock, inlaid with ivory. (Lent by H.H. the Mahárájá of Jeypore.)

PLATE XL. 1. Match-lock gun with silver side plates to the breech.

2. Match-lock gun with Afghan butt. (Lent by Thákúr Govind Singh, of Chomu, Jeypore.)

PLATE XLI. 3. Match-lock gun with bone breech, 5 ft. 2 in. long, damascened plates, and barrel terminating in a gilded crocodile mouth. Stock, wood painted red. Butt ornamented with figures of animals. (Lent by H.H. the Mahárájá of Karauli.)

8. Match-lock gun with two chambers in the same barrel, and locks one above the other, so that the lower is fired after the upper. Butt, ivory inlaid; mounts damascened. Made at Búndi. (Lent by H.H. the Nawáb of Tonk.)

PLATE XLVI. 4. Gunstick. Steel. Made at Jeypore.

Some very curious guns were sent to the Exhibition, amongst them one of great length with four chambers at the breech arranged on the revolver principle. There were others intended to carry large balls, to be fired from the backs of camels (*jazails*).

The Afghan matchlocks are very long and are frequently discharged from a rest. In most cases the barrels are beautifully watered.

In a picture of a battle fought in the last century, in the Jeypore library, several machine guns are represented. In the Ain-i-Akbari (Ain 36) Abul Fazl says that the emperor joined seventeen guns in such a manner as to be able to fire them with one match.

A few examples of pistols concealed in walking-sticks and spears were exhibited, with a rifle and revolver made in the State workshop at Jhallawár.

BATTLE AXES AND MACES.

PLATE XVI. 1. Steel battle axe, *Tabar*, damascened in gold. The head is massive, the blade broad at the edge and strong. (Karaulí Armoury.)

2. A huge pole axe, *Karsa bara.* Hilt small, plain bone. Shaft massive steel, 2 ft. 11½ in. long. The blade, 10½ in. long, is double-curved and supported by a pierced broad bar and two semicircular side pieces. It is probably an aboriginal weapon. (Dholpore Armoury.)

4. Crow bill, *Kulang chota*, properly a crane bill. Shaft composed of two side wooden pieces pinned, by rose-headed steel bolts, to the central steel bar, which is continuous with the head. The head and top are damascened in gold. The blade is flat and placed at right angles to the handle. It is grooved and incurved like a *kyjár*, which Col. Lane Fox considers a development of the cow-horn form of dagger. The pommel is divided into two cusps to embrace the blade.

5. Large crow or crane bill, *Kulang bara.* Heavy damascened head; steel shaft with wooden side pieces; blade, four-sided, incurved, massive, tapering to a point. Suitable for smashing in plate armour.

6. Battle mace, *Ghausa.* Shaft of steel covered with a diaper floral pattern in silver wire; head, metal, like a fir cone, from the centre of which springs a flat blade of similar shape. (Dholpore Armoury.)

PLATE XVII. 3. Steel mace, *Garz*, with heavy globular head. The handle is padded and covered with cloth threaded with wire to give a firm grip. Used by H.H. Nawáb Wazír-u-daula of Tonk. (Tonk Armoury.)

PLATE XVIII. 1. Battle axe, *Tabar.* Iron shaft and head in one piece. Silver-plated, with incised pattern.

2. Bairágí's crutch. Iron, silver plated, with concealed dagger in the shaft. It is something like a *Zafar-i-takiya*, or pillow sword, upon which the owner can lean when seated. (Thákúr Futeh Singh, Jeypore.)

PLATE XIX. 4. Battle axe with double-edged flat blade springing in a line with it from the expanded end of the shaft, which is formed like the head of an elephant. The lower part of the blade is richly damascened with a charming floral pattern in silver and gold. The shaft, of gilt metal, is covered with engraved and chased floral ornament.

5. Battle axe similar to No. 4. The blade is plainer and damascened in silver. The elephant's eyes are rubies, and there are emeralds in the forehead.

6. Sheath of No. 5. Gold with bold repoussé floral ornament (Kutch work).

7. Battle axe, *Pharsa-ankasi.* Head steel, shaped like an elephant goad. The staff is of dark wood and the handle of steel. The blade, edges, head, and handle are damascened in silver. (Jeypore Armoury.)

PLATE XX. 1. Battle axe, *Tabar.* Steel, with round shaft; hammer head surmounted by a long spike, and a flat triangular head springing from the head by a narrow neck. A long stiletto fits into the shaft.

2. Battle axe, *Pharsa-ankasi.* Shaped like an elephant goad; head steel; shaft, two wooden side pieces united to the metal central bar by rose-headed bolts.

4. Crow or crane bill, *Kulang.* Shaft wood; handle and head steel damascened in silver.

5. Flint-lock pistol, with a broad axe-blade springing from the centre of the barrel. It is pierced into the form of two lions. *Tamansha-sháhí-pharsa.* (Dholpore Armoury.)

PLATE XXIII. 6. Battle axe, *Tabar.* Shaft wood; blade flat, broad, with a convex edge. (Ráwal Bijai Singh, Jeypore.)

PLATE XXV. 1. Battle axe, *Gandusa* or *Tabar.* Blade, a straight knife edge supported from a spiked hammer head by two curved pieces. The handle is of steel with two central side pieces of wood fastened to it by quatrefoil-headed bolts.

2. Sheath of No. 3. Wood with steel mounts.

3. Bairágí's crutch, with long stiletto point.

4. Battle axe, *Tabar.* All steel; blade like an adze, edges damascened in gold.

6. Mace or axe, *Garz Kamrakhi.* The head has nine large flat curved blades, the whole shaped like the Kamrakh fruit (*Averrhoa carambola*). Padded basket handle with knuckle guard. Shaft and side pieces richly damascened.

7. Steel mace, with padded handle and pyriform head. Used by Nawáb Wazír-u-daula.

8. Crow's bill, *Zágh-nol.* Curved flat dagger-(*katár*) like blade with central rib and pierced haft; hammer head; shaft-centre wood, the rest steel. Made at Delhi for Nawáb Wazír-u-daula.

9. Battle axe, *Tabar.* Adze-like blade; shaft, wood side pieces and silver-headed bolts. (Tonk Armoury.)

PLATE XXVI. 8. Battle axe. Hammer head; blade, flat, steel inlaid with gold wire. Shaft, wood. Made at the School of Art, Jeypore.

PLATE XXXIV. 1. Battle axe with pistol, *Dastar daráz.* Blade, broad, curved, double-edged, rising from the gilt elephant-headed top of a round steel shaft.

The shaft is inlaid with gold stars and is crowned with a gold flower. The blade is engraved at the base. A flint-lock pistol is attached to the back of the blade.

2. Sheath of No. 1, covered with purple velvet. Tip mount plain gold. (Oodeypore Armoury.)

The bulk of the collection of battle axes and maces came from Tonk and Dholpore. It will be observed that there are not two quite alike and that most of them are ornamented, the large surfaces affording much space for decoration. These weapons are now almost obsolete even in India as arms of offence, but some are used for sacrificial purposes, for which, however, the sword is more commonly employed. The use of armour necessitated the employment of such axes as the crow or crane bill.

The mace or globular-headed axe was the weapon of the strong. Bhíma, the embodiment of manly vigour and the most powerful of the heroes of the Mahábhárata, is always represented as fighting with the mace. He won his greatest victory by unfair play with this weapon—that is, by striking his enemy Duryodhana below the waist.

DAGGERS, KNIVES, &c.

PLATE XIII. 1. Sheath of No. 2, covered with red velvet; mounts silver.

2. Triple knife, *Chhúrí.* Three knives fitting into each other. The handle of the first is of bone, of the second silver, and the third or smallest also of bone. (Thákúr Govind Singh, of Chomu.)

PLATE XVII. 1. Scabbard of No. 2. Brass, with silver-enamelled mounts; birds and foliage in blue and green.

2. Long straight Khyber knife, or *Chhúrá.* The blade tapers to a narrow point, and the handle is formed of two broad pieces of ebony pinned to the central plate of metal, which is continuous with the blade. (Ulwar Armoury.)

PLATE XVIII. 1. Sheath of No. 2, covered with red velvet; engraved gilt mounts.

2. Dagger, *Peshkabz.* Blade plain steel; hilt pistol-shaped, of dark green jade set with turquoises, emeralds, and rubies on a gold background.

5. Dagger, *Peshkabz* or *Kyjár.* Blade curved like a cow's horn, watered and damascened near the haft; hilt pistol-shaped, with side pieces of fish bone or 'sírmayí,' probably walrus ivory.

6. Sheath of No. 5, covered with light green velvet; mounts gilt. (Thákúr Futeh Singh, Jeypore.)

PLATE XIX. 1. Sheath of No. 2, covered with dark red velvet; mounts gold.

2. Dagger, *Peshkabz.* Blade straight, point sharp; hilt of ivory carved into a tiger's head; coloured red with gold spots.

3. Dagger, *Khanjar.* Blade grooved, ribbed; pistol-shaped bone handle, terminating below in leaves, which embrace the blade, and expanding above into a bunch of leaves with a central composite flower and buds.

8. Dagger, *Peshkabz.* Handle light jade carved into a sunflower bud and leaves.

9. Sheath of No. 8, covered with bright red velvet; jade mount and tip. (Jeypore Armoury.)

PLATE XXII. 1. Small steel knife, *Chhúrí,* with damascened handle.

3. Dagger with long incurved blade, *Khanjar.* There is a strong central rib; the haft side pieces are damascened; hilt, stone, pistol-shaped, terminating in a horse's head.

4. Sheath of No. 3, covered with red velvet.

5. Clasp knife, *Chhúrí* or *Cháku.* Handle damascened in gold.

6. Dagger, *Chhúrí,* with conical probe point. An open channel crossed by bars runs down the centre of the blade, in which small pearls are placed so as to move when the weapon is shaken. The handle is cylindrical, of fish bone or walrus ivory.

7. Sheath of No. 6, covered with velvet. Mounts gold. (Ulwar Armoury.)

8. Dagger, *Khanjar.* Hilt pistol-shaped; dark carnelian, set with three emeralds, two arranged as eyes. There is a band of gold enamel at the base of the blade.

9. Sheath of No. 8, covered with blue velvet; mounts gold enamel. The dagger—No. 8—belonged to the famous regent of Kotah, Zálim Singh, the founder of the Jhallawár house. (Jhallawár Armoury.)

PLATE XXIII. 3. Knife, *Chhúrí.* Handle of green jade, pistol-shaped, terminating in a ram's head.

4. Sheath of No. 3, covered with violet velvet; mounts brass. (Dholpore Armoury.)

PLATE XXIV. 2. Dagger, *Peshkabz.* Blade watered; hilt, pistol-shaped, carved into the form of a horse's head from a singularly clear and beautiful piece of crystal.

3. Sheath of No. 2, covered with green velvet; mounts, pierced open work in gold.

4. Dagger, *Peshkabz.* Hilt of a crystalline, blue-veined marble; blade watered.

5. Sheath of No. 4. Mounts steel, damascened in gold. (Thákúr Govind Singh, of Chomu.)

PLATE XXVI. 1. Dagger, *Peshkabz.* Hilt ivory, carved into the form of a lion's head; sheath covered with brocade, 'kam-khwáb' or 'kin-khwáb;' mounts pierced ivory.

2. Dagger, *Peshkabz.* Blade watered; handle bone, painted, ending in a ram's head, the eyes of which are rubies; sheath covered with red velvet; mounts gilt.

4. Dagger, *Peshkabz.* Hilt walrus ivory, ending in a lion's head.

5. Sheath of No. 4, covered with red velvet; mounts gilt. (Jeypore Armoury.)

PLATE XXXII. 1. Knife with a peculiar curve, *Bhújali* or *Kukri.* Hilt carved ivory; blade watered. The Nepalese national weapon.

4. Knife, *Chhúrí.* Hilt carved ivory, set with turquoises.

5. Sheath of No. 4. (Tonk Armoury.)

PLATE XXX. 2. Dagger, *Peshkabz.* Pistol-shaped, crystal hilt, engraved.

3. Sheath, covered with green velvet; mounts open work gold.

4. Dagger with pistol hilt, *Peshkabz.* Ornamented with rubies set like scales, and with emeralds on the back and borders.

5. Sheath of No. 4. Scabbard covered with green velvet; engraved gold mounts (Thákúr Futeh Singh, of Jeypore.)

PLATE XXXV. 2. Dagger, *Chhúrá.* Hilt carved into an elephant's head set with onyx eyes; sheath covered with green velvets; mounts plain gold.

5. Sheath of No. 6, covered with red velvet; mounts perforated silver.

6. A common English dinner knife, *Chhúrí,* made by John Moreton and Co., Sheffield. The old handle has been replaced by one of ivory, exquisitely carved into the figure of a musician playing a *sitár,* or guitar, seated on a *morah,* or lotus-shaped seat.

7. Dagger, *Khanjar.* Hilt jade, ending in a ram's head with ruby eyes, and ornamented with two flowers and gold sprigs set with twenty-two rubies; sheath covered with green velvet; mounts gold. (Oodeypore Armoury.)

PLATE XXXVI. 2. *Kukri,* or Nepálese knife (see Plate XXXII. 1.), accidentally photographed twice.

3. Dagger, *Peshkabz.* Blade long and narrow; hilt bone. Made at Khorasán.

4. Dagger, *Bánk* or *Khanjar.* Blade with a double curve; handle walrus ivory, with lunette-shaped pommel ornamented with rose-headed metal pins, which fasten its two portions to the central plate; knuckle guard steel.

8. Dagger, *Bánk,* similar to No. 4. Used by Nawáb Wazír-u-daula.

9. Knife, *Chhúrá.* Long, triangular, watered blade, with small bone handle. Made at Bunír, in Afghanistan. (Tonk Armoury.)

PLATE XXXVII. 5. Large knife, *Chhúrá* Blade watered, made at Terah, in Afghanistan; hilt horn, made in Tonk.

6. Scabbard of No. 5. Black leather. It has a side compartment to hold—

7. A small knife, *Chhúrí,* with an ivory handle. (Tonk Armoury.)

PLATE XXXIX. 4. Sheath of No. 5. Gilt metal, pierced and embossed.

5. Dagger, *Khanjar.* Handle of walrus ivory; blade with two deep grooves and strong central rib. (Jeypore Armoury.)

PLATE XLII. 5. Long knife, *Peshkabz.* Handle steel damascened; sheath covered with red velvet; mounts, steel, damascened.

6 and 7. Small Nepálese knife, *Kukrí,* with a green stone handle; sheath mounts metal.

8. Treble knife, *Chhúrá.* Three knives fitting into each other. The two larger ones have bone handles, and from the top of the smallest two pen-knives open out.

10. A long knife, *Chhúrá.* Hilt steel, damascened; sheath covered with red velvet; mount and tip steel. (Oodeypore Armoury.)

PLATE XLIII. 2. Sheath of No. 3, covered with green velvet; mounts heavy gold, perforated; a long and heavy gold chain is attached to it.

3. Knife or dagger with very strong bayonet point, suitable for piercing chain armour; hilt with ivory side pieces. (Thákúr of Bagru, Jeypore.)

PLATE XLVIII. 1. Large knife, *Chhúrá,* with silver inlaid handle.

2. Scabbard of No. 1. All silver, with strong chains for suspension from the girdle. (Nawáb Yásín Mahomed Khán, Indore. Value of 1 and 2, 52. rs.)

The forms of Indian knives and daggers are almost endless. Some approach in character the primitive shapes of the horns of animals (*kyjars*) or of leaves of plants; others are combinations of the knife and axe, as the *kukri* of Nepál; some are akin to the Highlanders' dirk, as the *peshkabz,* and all may be termed, if large, *chhúrá,* if small, *chhúrí.* The handle varies much in shape. A pistol hilt is common; it often terminates in a carved flower or figure, such as the head of a horse. Perhaps the more usual hilt is composed of two side pieces hollowed out to afford a firm and comfortable grip for the hand. They are attached to a central shaft, which is continuous with the blade. Ebony, ivory, especially walrus ivory, jade, stone, crystal, and steel are used for the handles, and are often beautifully carved, damascened, and enriched with jewels. In the collection there are several double and triple knives,[1] in which one fits into another. A common English dinner-knife blade has in one instance been mounted in an exquisitely carved ivory handle to form a dagger.

[1] Plates XIII. 2, XLII. 8.

The scabbards or sheaths vary as much as the handles. The most interesting is one of wood covered with a thick plate of gold richly enamelled in Persia, probably in the last century. (Chromolithograph VII. Vol. I.)

The *bánk*, or Deccan dagger, has a curious lunette-shaped pommel, with a curved horn-like blade. Terah and Banér, in Afghanistan, have a great reputation for producing blades of good temper.

With reference to old Indian blades it is worth mentioning that, prior to the invention by Huntsman, of Handsworth, near Sheffield, about 1770, of an improved process of manufacture, the best steel was made by the Hindus and cost as much as 10,000*l.* a ton. Huntsman, however, produced equally good steel at from 100*l.* to 50*l.* per ton ('Creators of the Age of Steel,' JEANS).

KATÁRS, OR FLAT DAGGERS.

PLATE XIII. 3. Dagger, *Katár*. Blade watered, thickened at the point. The long side guards are beautifully damascened with flowers and birds, and the two cross bars are separated by a pair of gilt fighting elephants. Made by Bhowání. (Thákúr Govind Singh, of Chomu.)

PLATE XX. 3. Large steel dagger, *Katár auzdang*. Blade long with deep grooves at the base. The massive side guards are united by three parallel cross bars, which serve as a handle.

6. Sheath of No. 3. Wood covered with yellow velvet.

PLATE XXI. 1. Dagger, *Katár*, with long triangular blade marked with a strong central rib. There are two parallel handle bars, united by pierced flowers. These and the side guards are finely damascened in gold. The scabbard is of black leather with gold tip mount, and in front there is a small pocket, as is usually the case with *katárs*.

2. Steel dagger, *Katár*. 18½ in. long. On each side of the blade a hunting scene in relief is represented. The designs are spirited, and the metal is highly polished. There are two handle bars united by pierced work. The guards and bars are embossed with flowers in gold. Made by Khema, armourer, at Búndi, in 1872.

3. Steel dagger, *Katár*. Blade long, with three high ridges and numerous lateral ones. Gilt guards and double bars united by open work, the whole decorated with a floral pattern. On one side is an inscription in gold to the effect that the dagger was the property of Mahárájá Rám Singh, of Búndi. Made by Khema, armourer.

4. An old dagger, *Katár*, said to have been made about A.D. 1590, in the reign of Mahárájá Bhoj, of Búndi. Blade flat and curved, watered, with a strong central and two lateral ribs; plain double-handle bars.

5. Sheath of No. 3, covered with red velvet. (Búndi Armoury.)

PLATE XXII. 2. Dagger, *Katár*. Blade double. When the two parallel handle bars are pressed together the sides of the outer blade open from the centre and reveal the inner blade. (Ulwar Armoury.)

PLATE XXIII. 2. Two daggers in one, *Katár*. The inner has a strong central rib. The edges, bars, and guards are damascened. (Thákúr of Bagru, Jeypore.)

PLATE XXVII. 1. Dagger, *Katár*. Made of one piece of steel by Ranga, a noted armourer. There is a cone-like central rib running along the narrow blade. The guards and bars have a chamfered pattern.

3. Sheath of No. 1, covered with green velvet; tip gold. (Armoury of the Rájá of Sháhpúrá.)

PLATE XXXIV. 8. Dagger, *Katár Búrhanpurí*. Blade with high ridges; bars and guards damascened.

9. Sheath of No. 8. Velvet, with mounts in pierced gold and silver. (Oodeypore Armoury.)

PLATE XXXVI. 10. Dagger, *Katár*, with long blade, deeply grooved and strong central conical ridge. There are three parallel hand bars. (Tonk Armoury.)

PLATE XLII. 1. Dagger, *Katár*, made at Jaggatgarh, Assam (called also 'Rájá Sahai'). The side guards are ornamented with hunting scenes in gold, and the double cross bars with rayed suns in the same metal. (Oodeypore Armoury.)

11. Dagger, *Katár*. The blade has a high central ridge. The side guards are bent. There is one strong gilt cross bar formed of two clasped hands. Sheath covered with green velvet and furnished with two side pockets. (Oodeypore Armoury.)

Mr. Egerton considers that the sword and *katár* are the natural arms of the Hindus. Every Rájpút carries a *katár* in his belt, and its peculiar shape fits it for being kept in the folds of his waistband and for immediate use in any position. It is adapted for thrusting, and makes a wide and dangerous wound, which is enlarged in the act of withdrawing the weapon, as both edges are very sharp. Some *katárs* are made to open like scissors blades, others have small pistols attached to the side guards, and in a third variety the opened sides reveal a small point within. All these arrange-

ments are devised to make the wound more horrible, and as, in hand to hand conflicts with tigers or other large and savage animals, it is essential to produce a considerable effect at once on the beast, this quality of the *katár*, which is often used in such sports, is very advantageous.

The *katár* is a dagger with a triangular, flat-pointed blade, which is thick towards the centre and sharpened on both edges. The handle is formed of one, two, or more parallel bars at right angles to the axis of the blade, and there are two long side guards, which prevent the hand from slipping and serve to protect it. The length of the blade varies considerably, and in some instances, especially in old examples, the axis is curved to one or other side. The blade is protected by a sheath of wood covered with leather or velvet. There is usually a pocket in front. There is always a metal tip, and perhaps a mount. The weapon is fastened to the person by a band of sambar leather. The *katár* affords large surfaces for decoration, even on the blade. This has been availed of for the representation of sporting subjects in a specimen from Búndi (Plate XXI. 2. Vol. II.).

Most of the hand guards, and even the bars, are inlaid with designs in gold. In the Jeypore armoury there is a large collection of *katárs* so ornamented. Like the sword hilts there are few if any duplicates. These flat blades are sometimes preserved in sheaths, whose surfaces are of gold or some other metal decorated with floral patterns in *repoussé* work made at Kutch and now largely applied to the ornamentation of plate. Almost all such decoration was originally confined in India to the enrichment of arms.

SWORDS.

PLATE XVI. 3. Long, straight, pointed sword, *Saif.* 3′ 2″. Padded handle with spiked pommel. (Karaulí Armoury.)

PLATE XVII. 4. Pillow sword, *Zafar-i-takiya*, or *Cushion of Victory.* Steel blade, curved, with edge on the convexity; hilt inlaid with gold wire; blade beautifully watered, inscribed with the name Háji Mahomed, its former owner.

5. Scabbard of No. 4. Black leather cut with embossed pattern, set with pieces of glass and foil. (Ulwar Armoury.)

PLATE XXIII. 1. Hunting sword, *Shikárgah.* Steel. Figures of animals, birds, and foliage in high relief on both sides of the blade; hilt and knuckle guard steel. (Karaulí Armoury.)

PLATE XXIV. 1. Curved sword, *Talwár.* Hilt inlaid in gold wire with scenes from the life of Kṛishṇa in medallions. Round the pommel disc is shown the dance of Kṛishṇa, the Indian Apollo, with the *gopis* or milkmaids (the *Rás Mandala*), and below are displayed the incarnations of the same hero. The gold scabbard mounts are pierced into figures and flowers; the scabbard is covered with green velvet. (Thákúr of Chomu.)

PLATE XXV. 5. Long knife or short sword, *Kora, Dao.* Edge convex, broad, and expanding towards the tip; Indian sword hilt; all steel. A lotus in gold on a red ground is stamped near the point. This is a Nepalese weapon. (Tonk Armoury.)

PLATE XXVI. 3. Curved sword, *Talwár.* Raised floral pattern in gold wire on the hilt and knuckle guard, and scabbard-tip mount; marked with three dots on one side of the blade and two on the other.

6 and 7. Sword and scabbard, *Saif.* Blade long and narrow; hilt plain steel; scabbard covered with red velvet. (Jeypore Armoury.)

PLATE XXVII. 2. Pillow sword, *Zafar-i-takiya.* Curved blade with six channels in the centre and two in the side for the reception of small gilt shot, which are let in from the top, as the parrot-shaped handle unscrews. A long point extends from the crutch five inches into the hilt, which is inlaid with gold wire. Made by Ranga 100 years ago. (Armoury of the Rájá of Sháhpúrá.)

PLATE XXVIII. 1. Curved sword, *Talwár*, with bifurcated point. The back and edge of the blade (except about five inches) are serrated; hilt damascened.

2. Straight sword, *Khanda sakela lohar dariya.* Basket hilt, spiked pommel; broad blade with expanded, bifurcated point; back and point edges of blade serrated. It is marked with a trident and the inscription—

Sri tat parusrám kakhr shatrú khsay
Kuru kuru swáha sri jayat.

3. Sword, similar to No. 2, but with plain back and serrated edges, *Katta lohár dariya.* (Dholpore Armoury.)

4. Hunting sword, *Shikárgah.* The reverse of Plate XXIII. 1. (Karaulí Armoury.)

PLATE XXIX. 1. Scabbard of No. 2, covered with light blue velvet; mounts floral pattern, embossed gold.

2. Curved sword, *Talwár Alaimání.* The blade is a very fine one; it was made by Mahomed Sadík for Mahárájá Bani Singh, of Ulwar, who cut off a buffalo's head with it.

3. Scabbard of No. 4. Embossed black leather.

4. Hunting sword, *Shikárgáh* or *Sirohi gaj bail.* Hunting scenes in high relief on the blade. (Ulwar Armoury.)

PLATE XXX. 1. Short Nepalese sword, *Kora Bhújalá*, with expanded point and flat blade; hilt damascened. It has two disc-shaped guards. Mark, a lotus with eight petals.

2. Long, narrow, straight sword, *Sakero Lamba.* Basket hilt, spiked pommel. 5′ 10″ by 1½″.

3. Huge broadsword. 3′ 9″ by 3¼″. Steel hilt and knuckle guard. *Tega auzdang.* (Dholpore Armoury.)[1]

PLATE XXXI. 1. Broad curved sword, *Talwár.* Blade watered; hilt a good example of inlaying in gold wire.

2. Sword, *Sosanpatta* (*so named from the green colour of the scabbard.*) Made by Hájí Núr Mahomed thirty years ago. Value about 1,000 rs. (Ulwar Armoury.)

3. Sword like a Nepalese *Kora*, but longer. Probably a *Farang*, or European blade. Padded basket hilt and spiked pommel. Marked near the hilt SN and IXIDLIOTNEDN, and also pierced with seven sets of three nails. (Jhallawár Armoury.)

PLATE XXXII. 2. Scabbard of No. 3. Open-work gold mounts.

3. Straight sword, *Khandá.* Broad blade strengthened by long gilt side, front, and back pieces, with both edges sharp. Hilt adorned with flowers in relief. (Tonk Armoury.)

PLATE XXXIII. 1. Curved sword, *Talwár.* Hilt boldly damascened. Scabbard mounts open work gold. (Thákúr Futeh Singh, Jeypore.)

PLATE XXXIV. 3. Scabbard of No. 4. Covered on one side with purple, on the other with green velvet. Embossed gold tip and metal back piece.

4. Straight sword, *Khandá.* Double edged, with broad triangular point; padded basket hilt; spiked pommel; seven gold studs at the base of the blade.

5. Large heavy grooved and curved short sword, *Kora.* Blade expanding to the point, near which is a flower with eight petals. Two pommel discs and padded handle.

6. Sheath of No. 5. Wood covered with green velvet and embroidery; mounts gold open work.

7. Long, narrow, straight sword, 3′ 1″, *Búgdár.* Jade handle inlaid with gold sprigs; blade marked O V . 18 . 1, in English figures; scabbard mount, jade; double grooves and dots on the back of the blade. (Oodeypore Armoury.)

PLATE XXXV. 1. Curved sword, *Talwár.* Blade watered; hilt damascened. The tassel attached to the pommel is made up of ninety pearls, three emeralds, and two clasps of six rubies. There are eight rubies and two diamonds set in enamel in the buckle near the top of the hilt. Scabbard covered with green velvet; mounts pierced gold.

3. Short curved sword, *Talwár*, with thick point. Blade marked with an umbrella in gold and the makers' names (Shaikh Ahmed and Gúl Ahmed).

4. Scabbard of No. 3. Covered with blue velvet; mounts gold. (Oodeypore Armoury.)

PLATE XXXVI. 1. Curved sword, *Talwár.* Indian hilt with knuckle guard, diaper pattern in gold; scabbard black leather.

5. Curved sword with saw-like edge and point. Hilt embossed with gold pattern; blade inlaid with gold flowers and scrolls. 125 years old. Hilt made at Datteah, blade at Delhi.

11. Curved sword, *Talwár.* Hilt embossed with flowers in gold; mark on blade $\breve{K} \times \breve{I}) \times \breve{\breve{\breve{I}}} \times (\breve{\breve{\breve{I}}}_{*})$; scabbard plain leather $(t \times 1) \times 1 \breve{} 1_{*}(Ix)$. (Tonk Armoury.)

PLATE XXXVII. 2. Scabbard of No. 3.

3. Gauntlet sword, *Patta*, used by Nágas, or military ascetics. The steel gauntlet is padded and its attachment to the blade is strengthened by a side guard.

PLATE XXXVIII. 2. Straight sword, *Khandá.* Edge double near the point; blade strengthened by gilt side, edge, and back bars; hilt embossed in gold. 125 years old. (Ulwar Armoury.)

3. Straight sword. Blade beautifully watered. Value 505 rs. (Property of Captain Mán Singh, Jeypore.)

PLATE XXXIX. 1. Curved sword, *Talwár.* Hilt and top of blade damascened.

2. Scabbard of No. 1. Steel, with animals and flowers in gold niello.

3. Hunting sword, *Shikárgah*, with large curve. Covered on both sides, with figures of animals and birds in high relief outlined in gold.

PLATE XLI. 1. Scabbard of No. 2. Black leather. Embossed floral pattern on one side and ribs on the other.

2. Sword, *Shamsher.* Blade much curved, narrow, watered. Pistol hilt; ivory side pieces. Belt, sambar skin with steel clasps. Maker of blade, Asadúlla.

5. Long rapier with damascened Indian hilt. The blade is marked '*Andrea Ferrara*' on both sides.

6. Scabbard of No. 5.

8. Scabbard of No. 9. Mounts plain metal.

9. Broad-pointed straight sword with both edges sharp. Gilt side, back, and edge bars; basket hilt and pommel spike. (Tonk Armoury.)

PLATE XLII. 2. Scabbard of No. 3. Mounts steel inlaid with gold. Covered with red velvet.

3. Curved sword, *Talwár.* Indian hilt, boldly damascened. Blade very fine, inscribed, 'Shah Valaiyat Abbas Jalulál Shahnahú' (Shah Abbas the Great lived A.D. 1585).

4. Curved sword, *Talwár.* Watered blade, inscribed

[1] These weapons are incorrectly stated in the titles below the plate to have come from Ulwar.

in cut letters, 'Tawakul-Allah-Ali' (Confidence in God). Hilt with boldly damascened floral ornament. Scabbards covered with green velvet. Mounts gold, embossed with figures, birds, and animals.

9. Curved sword, *Talwár*. Blade beautifully watered, inscribed 'Shah Valaiyat Abbas,' and with a lion engraved and chased in a circle and labelled 'Asad' (*Lion*). Copper hilt, gold-embossed. (Oodeypore Armoury.)

PLATE XLIII. 1. Gauntlet sword, *Pattakalí*, with damascened ornament. (Dholpore Armoury.)

PLATE XLVI. 1. Scabbard of No. 2.

2. Sword, with lower part of the front edge convex. Back and front bars. Hilt plain, with knuckle guard. Cost 15 rs. Made by Núr Buksh, Jeypore.

PLATE XLVII. Four swordsticks from Sirohi. Handles and cases all inlaid with thick gold wire.

A spear-head. The lower part damascened in gold.

PLATE XLIX. 1. Sword, *Talwár*. Basket hilt.

2. Scabbard of No. 1. Pierced floral pattern. Silver and gold chasing. Cost of 1 and 2, 200 rs. Made at Jeypore for Captain Mán Singh.

SWORD HILTS.

PLATE XXXIX. 6, 7, 8. Three sword hilts inlaid with patterns in gold wire.

PLATE XLIV. Three sword hilts inlaid with patterns in gold wire. (Jeypore Armoury.)

PLATE XLV. Three sword hilts inlaid with patterns in gold wire. (Jeypore Armoury.)

THE SWORD.

The Hindus look upon the sword as the king and origin of weapons.

In the Apaddharma of the Santi Parva of the Mahábhárata Bhíshma is described as narrating on the field of Kurukshetra to Nakula, one of the Pándu brothers, the history of the creation of this weapon.

There was war between the gods and demons, in which the latter seemed to be gaining the victory. The great sages consulted on the matter, and Brahma then performed a sacrifice on the Himalaya Mountains, from which was born a mighty form—a meteor like a lotus—which ultimately became the sword. He gave the weapon to Rudra, or Shíva, the Destroyer, who used it to despatch the foes of the deities, and so restored peace to the disturbed universe. The sword is worshipped at certain periods and has a special litany, or series of prayers, which are recited in its honour.

Many Hindu swords are inscribed with sentences involving success to those who use them (for example, Plate XXVIII. 2, Vol. II.). The best Mahomedan blades are also engraved with verses from the Korán or with praises of Ali: the latter are, for the most part, Persian weapons. Amongst the illustrations are a few blades of great value which belong to the chiefs of Oodeypore and Ulwar; several of them were made by Asudúla, the most noted artist of the court of Shah Abbas the Great of Persia (about A.D. 1585). They are all exquisitely watered, and much labour and money have been spent in making the hilts and scabbards worthy of them.

Special attention may be drawn to the gold-enamelled mounts of some of these swords and to the bold inlaid hilts of others.

Enamelling in gold is the master art of India, and at Jeypore it is most successfully practised. Primarily the art was applied to adorning weapons, and most of the ancient examples of the work are of this kind.

In the first volume several fine specimens have been illustrated in colour. A dagger from Jhallawár is an elaborate and well-executed example of Persian enamelling. The colours are of a lower scale than those used by the Indian artist, and consequently the general effect is somewhat poorer. The handles and sword mounts made at Jeypore emit a fire and glow from the ruby green and blue enamels which pale even the lustre of the gems with which they are encrusted.

The art of inlaying steel with gold is practised by armourers throughout Rájpútáná. The work is good honest work, and not gilding, as in so much of the inferior damascening of the Punjáb.

A channel is cut deep into the steel, and into this is hammered thick gold wire, which is after-

wards incorporated with it by heating the article in the fire. Sirohi is most famous for inlaying in gold, but it is still more renowned for its sword blades—a reputation said to have been secured, as before mentioned, as far back as the days of Herodotus. Inlaying in gold is done at every court, and in some cases with marvellous effect. The coloured plate No. III. Vol. I. is a splendid example from Ulwar, in which temples and foliage are exquisitely delineated. Plate No. XXIV. Vol. II., from the Thákúr of Chomu, is not less wonderful. Upon the hilt are represented no fewer than twenty-five scenes from the life of Kṛishṇa, each in its own medallion and bearing a title in gold letters. The Jeypore armoury contains a great collection of sword hilts inlaid with gold. A few of these have been photographed. There are hardly two alike, and the fertility and richness of design displayed by the artists who prepared them is astounding.

The sword hilts are of various forms. The Indian hilt proper has no knuckle guard; it admits of no play of the hand: it is thus small in order that the grip may be firm, so that the drawing cut, which is the one employed by the Oriental swordsman, may be made with great effect. The heavier weapons have the knuckle guard, which in some cases makes the handle into a basket hilt. The basket hilts are padded, and the pommel is generally covered with wire to give a firm hold.

Two or three pillow swords have been illustrated. In them the handle is shaped like a crutch, upon which the owner could lean when seated on the *musnad*, or cushion—amongst Mahomedans the equivalent of the throne; or with the Hindus on the *gaddi*, pillow or cushion. This sword was short and so shaped that it could be used in the sitting position in case of treachery, a very striking illustration of the danger to which even kings were exposed in the troubled epoch which preceded the English supremacy in India. One of these sabres has several open channels in the blade, in which play small shot. A few of the swords and daggers in the collection are thus grooved for the reception of gilded leaden pellets, or even pearls. This is done with a twofold object—to increase the beauty of the weapon and to add to the danger of the wound made by it. Mons. Rousillet, in his 'Les Indes des Rajas,' draws attention to a method of beautifying the blade by letting rubies into the surface, to imitate drops of blood, and goes on to make the somewhat cynical observation that the English have spoilt the armouries of the Indians to enrich themselves. The splendid collection at the Exhibition sufficiently refutes this charge.

The blades of the swords shown at Jeypore came from all parts of India, from Persia, and even from Europe. There was an Andrea Ferrara rapier with an Indian hilt; a blade from the celebrated forges of Solingen, in Germany; others from Persia, and a few from Afghanistan; but of all the Rájpút prefers those made at Sirohi.

The form of blade depends upon its use and origin. The Indian sword, or *talwár*, has its edge on the convexity, and is broad and strong; the sacrificial sword, often large and used with both hands, is straight, long, and broad, with a blunt or even bifurcated point; it must also be massive, to enable its weight to tell when it is used for decapitating large animals, because the work must be accomplished at one stroke, to avoid spoiling the offering. Devi, or Dúrga, to whom bloody sacrifices are made, likes her work done cleanly and at a single blow.

The young Rájpút at the Dahsahra, or festival of war, cuts off the heads of goats and buffaloes before his chief in honour of Devi, and would be disgraced were he to fail to complete his task with a single cut. To ensure success he practises on a pile of moistened clay spread out on a board in his stable yard, the Indian gymnasium, and thus is rarely disappointed on the great day of trial. The Indian swordsman does not fence, and therefore does not require a pointed weapon.

The aboriginal tribes and men of low caste, however, use fencing sticks in sport.

The large gauntlet swords are chiefly used by the Nágás, or military ascetics, who have their headquarters at Narána, and in some large towns near Jeypore; they are paid a retaining fee by the chiefs of Jeypore, and have proved most reliable servants in times of difficulty. The Nága *Jamát*, or assembly of Nágas, is called in on great occasions to Jeypore; as, for example, at the visit of H.R.H. the Prince of Wales to that capital when the men marched before the royal procession in a

dense mass or *gol*, with several of their most renowned swordsmen at their head, who displayed their skill in the use of the *patta*, or gauntlet sword, for the amusement of the Mahárájá's royal guest.

The hunting swords are of somewhat slighter make than the *talwár*, or war sword. The blades and scabbards are ornamented with figures of animals or with sporting scenes, some in raised work, others in gold inlay. (See Coloured Plates IX. and X. Vol. I., and Platinotypes XXIII. 1, XXVIII. 4, XXIX. 3 and 4, XXXIX. 2.)

The Nepálese short sword has a broad expanded point and a heavy back like the *kúkri*, a sort of dagger or axe; it can be used for cutting aside brushwood when it obstructs the passage of the owner through his native forests. Most of these weapons are marked with a lotus. A massive *talwár*, or broadsword, of immense weight was sent from Dholpore (Plate XXX. 3, Vol. II.), whence also came a straight sabre, 7 feet 2½ inches long (Plate XXX. 2, Vol. II.). Both weapons were fit for a giant to use.

The most serviceable swords in the hands of an Indian are perhaps the Persian *shamshers*, such as those lent by the Nawáb of Tonk. The handles are pistol-shaped and are formed by two bone side pieces fastened to the shaft, which is continuous with the blade.

SCABBARDS.

Curiously enough, most of the metal scabbards exhibited belonged to the hunting swords. One of these has been reproduced in colour (Plate IX. Vol. I.) It is of brass, and is covered with figures and foliage on a ground of black niello. At Plate XLIX. 2, Vol. II., is a pierced scabbard of metal with the pattern in chased silver and gilt brass. The scabbard of an Indian weapon is usually made of two flattened slips of the wood of the *Ailantus excelsa* (Chinese silkworm tree), the *Wrightia tomentosa* (carved into plates, book slides, &c., at Saháranpur), or of some other soft wood. These are covered with leather, velvet, or brocade of different colours, and the sword is named from its cover, as, for example, *sosun patta*, a sword with a blue cover.

The scabbards of the *shamshers* from Tonk were covered with black leather embossed into diaper or floral patterns.

A beautiful scabbard from Ulwar will be found in Vol. I. Plate IV. It is set with gems of value. Other examples are given in which the tip and mounts are enamelled. Great care should be taken in returning a sword the right way into its sheath, as if it be forced in the wrong way the edge may pass between the wooden sides and through the cloth cover, and thus injure the owner.

The metals, ivory, jade, walrus ivory, bone, have been used for the hilts and mounts.

Several eccentricities in sword manufacture have been photographed, one (Plate XXVIII. 5, Vol. II.) in which two swords fit into each other, the blade of the larger being hollowed out to receive the smaller.

SPEARS.

PLATE XXXVI. 6. Spear with wooden shaft and triangular blade, the shape and size of a dagger, or *peshkabz*. *Báná peshkabz*. (Tonk Armoury.)

PLATE XXXVII. 4. Spear with long sword blade attached to a steel shaft, on which are three circular guards to protect the hands. *Báná*. Made at Delhi. (Tonk Armoury.)

PLATE XLI. 7. Steel spear with a flat point at each end. *Naichak*. Each point has a sheath covered with red velvet. Used by Nawáb Wazír-u-daula of Tonk. (Tonk Armoury.)

The spears illustrated are simply daggers or swords mounted on poles. The third, a javelin, dating from Moghul times, could be thrown from a horse. A number of long spears with bamboo shafts, flat spear points, and steel spuds were sent from Karaulí and Tonk. One or two had pistols concealed in the shaft, from which a ball was propelled as soon as the weapon was thrust home into the body of an enemy.

CHAPTER II.

PERSIAN ARMOUR AND METAL WORK.

PERSIAN ARMOUR.

PLATE L. 1. Shield with four bosses. Steel with perforated and embossed ornament. A red foil backing is seen through the perforations.

2. Helmet with fine chain coif, bayonet spike, long nasal, two porte-aigrettes, and two large horns. The front of the helmet is formed like a man's face. Ornamented with engraved and pierced work, backed by red foil.

3. Arm guard of the same suit as No. 3, with chain gauntlet. (Ispahán, Persia.) Cost of the complete set of armour, 200 rs.

PLATE LI. 1. Dagger. Steel, engraved and inlaid with silver wire. Blade covered with inscriptions in relief.

2. Battle axe, with crescentic blade, shaft terminating in a spike; all steel. Inlaid with silver wire.

3. Sheath of No. 1. Engraved and inlaid. *Steel.*

4. Steel mace, with hollow top shaped like a cow's head.

A considerable collection of armour and metal vessels made at Ispahán, in Persia, was brought to Jeypore by a travelling merchant of that country, and, as it was displayed at the Exhibition, a few photographs of the most interesting examples were taken, with a view of including them in these volumes, in order that a comparison might be drawn between them and Indian work, which undoubtedly owes much to Persia. Major Murdoch Smith, in the 'South Kensington Manual of Persian Art,' gives full details on these subjects. It is evident from this work and from the illustrations now brought together that the majority of Indian weapons are derived from Persia, especially as regards ornament.

The body armour and spears are of Persian origin, the ancient Indian forms having been relegated to the aboriginal tribes and to districts remote from Delhi. The mace with a top shaped like a cow's head is the national arm of the Persians. It is the famous weapon of Feridoun, the grandson of Jamshid, who overcame with it Zohák the tyrant. The hero was reared by the wondrous cow Parmaieh, and, in memory of her, his mace was made with a top shaped like her head (Sháhnámah.[1])

The shield, helmet, and brassard represented in Plate L. Vol. II. are engraved and enriched with panels of open work, with a background of red foil. The helmet is shaped like the head of a man with horns, reminding students of the supposed origin of helms—that is to say, the use of the heads of animals for defensive purposes. Possibly it was made in ridicule of the Devs, or followers of Ahrimán, the Turanian, the enemy of Ormuzd, the good spirit of the Aryan Zoroastrians.

PERSIAN METAL WORK.

PLATE LI. 5. A duck on a stand. All steel, with plumage inlaid in silver wire. The bird is hollowed to form a box. (Ispahán, Persia.)

PLATE LII. Model of a peacock with expanded tail. Engraved brass filled in with black varnish. Neck and thighs inlaid with silver wire. Eyes jewelled. Breast ornamented with a medallion in gold. The tail, stand, and parts of the body are covered with inscriptions. Cost 100 rs. (Ispahán, Persia.)

PLATE LIII. 1. Shallow bowl of brass with high cover. Engraved, chased, and pierced pattern. Cost 10 rs.

2. Salver. Brass. Engraved and chased. Figures in oval medallions. Cost 13 rs.

[1] Miss Zimmern's edition of a French translation, 1883.

3. Model of a camel, opening to form a box to contain perfumes. Brass. Pierced, engraved, and chased. Cost 40 rs. (Ispahán, Persia.)

PLATE LIV. Persian metal work. Brass. Pierced, engraved, and chased. (From Ispahán, Persia.)

1. Pedestal.
2. Large vase. Cost 25 rs.
3. Candlestick. Cost 22 rs. 8 as.

PLATE LV. Persian metal work, similar to Plate LIV.

1. Bowl and cover.
2. Vase with cover. *Dakhl-i-pul.* Cost 22. rs. 8 as.
3. Bowl and pedestal with cover.

PLATE LVI. Persian metal work, similar to Plate LIV.

1. Vase and conical cover.
2. Vase on a stand.
3. Globular vessel with cover. These are all incense burners.

It appears from Major Murdoch Smith's book that most of the Persian steel and brass work comes from Ispahán. The articles are ornamented by engraving, carving, chasing, incrustation, or gilding.

The examples of carving and engraving in relief are rare. In the more modern specimens, such as are many of the vessels illustrated in Vol. II., much of the engraving is open work or *à jour*.

The duck (Plate LI. 5, Vol. II.) can be opened to contain condiments; the camel and peacock can be utilised in the same way, but the latter also serves as an incense burner.

The huge figure of a peacock is emblematic of the sun and of fire, its sacred symbol, adored by the Guebres, or disciples of Zoroaster, who are represented in India by the Parsis.

Most of the panels on the vessels are covered with grotesque figures of men and animals.

The vase illustrated in Plate LV. 2, Vol. II., is a *dakhl-i-pul*, which is suspended in the roast-meat and other shops for holding copper money. The open-worked vessels are incense burners, which are said to have been in general use in Persia in ancient times for burning fragrant gums in them during feasts or public gatherings.

CHAPTER III.

DAMASCENING AND INCRUSTATION IN METAL.

DAMASCENING ON METAL.

PLATE LVII. Steel sword hilts inlaid with patterns in gold.

1. Floral pattern, parrot-shaped head and knuckle guard. From Sirohi.

2. Embossed, Kabul fashion, knuckle guard. Made by Mahomed Husain, Gujrát. Cost 12 rs.

3. Three knuckle guards. Made by Mahomed Azím, Gujrát. Cost 15 rs.

4. Indian hilt.

5. Sirohi hilt.

PLATE LVIII. Steel sword hilts, inlaid with gold.

1. Indian hilt. Made by Mahomed Bux, Jamoo. Cost 20 rs.

2. Hilt with knuckle guard. Made at the School of Art, Jeypore. Cost 14 rs.

3. Hilt with knuckle guard. Made by Azim Máhomed, Gujrát. Cost 20 rs.

PLATE LIX. 1. Steel sword hilt. Indian shape. Inlaid with gold. Made by Mahomed Azím, Siálkot. Cost 11 rs.

2. Hookah mouthpiece, inlaid. Made by Miani-u-din, Gujrát. Cost 3 rs.

3. Steel helmet, with plume or banner-holder and two porte-aigrettes, sliding nasal, and curtain or coif of chain mail. Inlay with gold. Made by Haji Mahomed, Gujrát. Cost 35 rs.

PLATE LX. Breastplate with chain attachments. Helmet with chain coif, banner-holder, two porte-aigrettes, and sliding nasal. All steel, inlaid with gold. Cost of suit of armour and helmet, 140 rs. Made at the Kotli-Lohárán, Siálkot.

PLATE LXI. Helmet, arm guard, and two pieces of armour. Steel, inlaid with gold. Chain coif and gauntlet. Cost of the complete suit, 150 rs. Maker, Futeh Dín, Siálkot. This suit obtained the first prize for damascening at the Jeypore Exhibition.

PLATE LXII. 1. Steel shield inlaid with gold. Made by Futeh Dín, Siálkot. Cost 40 rs.

2. Steel shield, inlaid. Made by Mahomed Hassein. Cost 30 rs.

PLATE LXIII. 1. Steel shield inlaid with gold; edge raised. Made by Futeh Dín, Siálkot. Cost 35 rs.

2. Steel shield with raised ornament, inlaid with gold. Made in the Punjáb.

PLATE LXIV. 1. Double spear head.

1 and 3. Spear spud or base. Parcel gilt, except the point. Made at Datteah, Central India.

2. Parrying shield, *Márú*. The shield is inlaid, and has four bosses and a raised crescent. The horns are pointed with steel.

PLATE LXV. 1. Knife, *Chhúrí*. Blade steel, with thick point. Made by Kallán Khán and Núr Bax, Jeypore. Cost 2 rs.

2. Model of a spinning-wheel. Steel, inlaid with gold. Made by Rámzán, Siálkot. Cost 80 rs.

3. Double-pointed dagger, *Peshkabz*. Hilt inlaid with gold, blade ornamented with raised work. Made at Patiála. Cost 35 rs.

PLATE LXVI. 1. Spear point. Steel, inlaid with gold.

2. Hookah and tongs. Steel, inlaid with gold.

3. A pair of scissors shaped like a bird. Steel, damascened.

PLATE LXVII. 1. Salver. Steel, inlaid with gold.

2. Salver. Steel, inlaid with pattern in gold arabesques.

PLATE LXVIII. 1. Salver. Steel, inlaid with gold. Pattern, a mosque front.

2. Octagonal box inlaid with gold.

3. Plate inlaid with arabesques in gold.

PLATE LXIX. 1. Bottle for antimony, *Surmadání*, shaped like a mango. Steel, inlaid with gold.

2. Flower vase. Steel, inlaid with gold.

3. Pen tray. Steel, inlaid with gold.

PLATE LXX. Book covers. Steel, inlaid with gold.

PLATE LXXI. Examples of misapplied labour. All steel, inlaid with gold.

1. A candlestick with horse-shoe base and a handle shaped like a whip.

2. Candlestick, inkstand, and pen rack.

3. Inkstand.

4. Fish-shaped paper weight.

About seven hundred specimens were exhibited at Jeypore in this class, 'Damascening on

Metal,' but, as the great majority of the arms were more or less enriched by damascening, the art was, perhaps, better represented than any other in the collection. The jury considered that the specimens shown by the dealers were not of a high class, but it was evident from the great variety of the exhibits and the beauty of some of the loan examples that damascening in metal is not only an industry of the utmost importance, but that excellent work, good in design as well as in execution, can still be produced. Some of the Punjáb workmen, as, for example, Mahomed Azím, of Gujrát, the maker of a plate in the Jeypore Museum, have, following the advice of Major Cole and other authorities, adopted very successfully a broader style of treatment than the usual method, in which the object seems to be to endeavour to hide the ground by a wearisome superabundance of meaningless ornament. Sir George Birdwood states that the art originated in Damascus, hence the European name.

The terms employed in India for the different branches of the art and the names of the craftsmen are Persian, and it is through Persia, in all probability, that we must look for the introduction of the industry into India. The Ain-i-Akbari enumerates damascening as one of the arts practised in the Imperial Court. The Moghul Emperor Akbar encouraged the arts, and probably under his influence many new ones were developed, while foreign workmen were induced to settle in the country, but it is difficult to say what arts owe their origin to him. Under his patronage, however, much improvement took place. In Persia three forms of damascening have been practised. True incrustation, in which channels are cut into the steel ground and filled up with gold or silver wire, which is made to adhere by heating and hammering. This is true damascening, or *tah-nishán*, from two Persian words signifying respectively a plait or fold and a mark or scar. In several of the illustrations of arms, especially a sword hilt (the Coloured Plate III. Vol. I.), this mode of ornamentation is beautifully shown.

Most of the older examples are done in this way, because men then wanted weapons that would last for a lifetime ; but the present generation soon becomes weary of even the best work, and requires constant change ; hence the demand, both in Persia and India, as in Europe, for cheap and showy articles. The workmen attain these ends in two ways—one in which the wire is hammered on surfaces which have been slightly scratched to receive it, the other by gilding with gold or silver leaf. For both the term *koft* is applied, and the workman is known as a *koftgar* (really a gilder) and the trade as *koftgári*.

All forms of damascening require burnishing and polishing.

Most of the examples purchased by Europeans are turned out at Siálkot (in the quarter known as the Kotli-Lohárán) and at Gujrát, in the Punjáb, but throughout that province the art is largely practised by the descendants of men who supplied the Sikh court and armies with weapons and coats of mail, but who now find most profit in decorating small boxes, trinkets, and other articles of similar character.

Plate LXX. 1, Vol. II., is given to show the absurdly uninteresting, ugly, and inartistic subjects which the dealers find it worth their while to keep in stock.

Gold and silver wire and leaf are used either alone or together, in the latter case being known as *Ganga-Jamni*, from the union of the dark waters of the Jumna with the muddy stream of the Ganges at Allahabad. At most native courts there are workmen who damascene in the good old way.

The scabbards of the sword sticks (*gúpti*) and the hilts of the swords sent from Sirohi, near Mount Aboo, were all ornamented with thick gold wire hammered into deep channels in the steel, which from the frequent beating had acquired a beautiful blue hue. True damascening is also executed at the Jeypore School of Art, and where the gold is judiciously used the effect is good.

INCRUSTATION IN METAL.

PLATE LXXII. Specimens of articles made of copper and brass incrusted with silver ornaments. | Sold by Suthashiva Thavai, West Main Street, Fort, Tanjore.

1. Brass water pot, *Lotah*, with cover. Maker, Sukramony. Price 25 rs.

2. Copper circular salver on feet. Maker, Chillámbram Puthen. 32 rs.

3. Copper *Thamba*, or water vessel. Maker, Ráshú Puthen. 16 rs.

4. Octagonal salver of copper—Kṛishṇa, the Hindu Apollo, playing the flute with the *gopis*, or milkmaids. Maker, Sukramony. 50 rs.

5. Copper *Chamba*, or water vessel, with cover. Maker, Chillámbram Puthen. 50 rs.

The above are examples of incrustation of silver on brass and copper.

The following remarks on this subject are extracted from Dr. Bidie's 'Catalogue of the Madras Contributions to the Calcutta International Exhibition of 1883':—

'The encrusting of copper ware with silver figures is a modern adaptation of the older art of covering brass with copper figures, and the silver is attached to the copper by the same kind of junction as that employed for fixing copper on brass (viz. by hammering and a sort of dovetail union). But, as the metals are more valuable, greater trouble is taken to secure a better finish, and an examination of the silver figures in first-class work shows that more graver and less die or chisel work is used than in the case of copper or brass.

'The designs consist, as usual, of mythological figures and floral decorations, which, although in some cases rather crowded, have yet an excellent general effect.'

A good example of the old Tanjore work in copper and brass is given in colours in Vol, I. (Plate XXIV. 2), and beside it is a small specimen of the modern work. Most of the examples of this art shown at the Exhibition are carefully executed, but it is exceedingly difficult to procure good work at other times. There is so much demand for specimens, and so powerful are the influences that keep the industry in the hands of a few workmen, that practically they have a monopoly which enables them to gain a good livelihood without the necessity of exerting themselves to produce finished articles. The crustæ are made of copper, too often but very thinly plated with silver. The figures are cut out in large numbers from a sheet of the prepared metal, at times so carelessly that the junction of the two metals is seen at the edges of the crustæ. With proper supervision, however, these defects can be easily overcome.

At exhibitions, notwithstanding the relatively high price of Tanjore brass ware, it usually sells at a very rapid rate.

CHAPTER IV.

WORK IN BASE METAL.

BRASS.

PLATE LXXIII. 1. Small wine cup. Brass. 1 r. 4 as.

2. Tumbler with cover and spout. Engraved brass (see No. 6). 4 rs.

3. Brass lamp with oil receptacle shaped like a *yoni*. 2 rs.

4. Brass lamp with the shaft formed like a bird. 3 rs.

5. Goblet. Engraved brass. 3 rs.

6. Engraved brass vessel, with a small spout, out of which strong liquors can be drunk drop by drop. *Chúski.* 4 rs. 8 as. School of Art, Jeypore.

PLATE LXXIV. 1. Brass sugar bowl supported on three figures of Garúda, the vulture king, with spoon crowned by a Garúda. 10 rs.

2. A *Jambu*, or vessel for Ganges water, used by pilgrims. Engraved brass. The opening is a lotus flower. In the next row are Hanúmán and other followers of Vishnu. Below—Vishnu, reposing on Anantnág, the serpent of infinity, with Garúda on one hand and the chariot of the sun on the other. Below are incarnations of Vishnu. The words 'Jay Rám,' or Victory to Ráma, are inscribed over and over again on the vessel. 18 rs.

3. A large vase and cover. Engraved brass. Shíva and his incarnations. School of Art, Jeypore.

PLATE LXXV. 1. Flat brass betel-leaf box, with pierced work.

2. Round salver of brass, engraved with figures of animals and flowers. 12 rs.

3. Octagonal salver of brass, engraved with a representation of the story of the gods and demons churning the sea of milk. The incarnation of Vishnu, known as the tortoise or turtle Avatar. 12 rs.[1]

4. An incense holder, for use in the worship of Shíva. The tray springs from the back of Nándi, his vehicle. School of Art, Jeypore.

PLATE LXXVI. 1. Image of Shíva or Mahadeo with screen, such as is used in the Deccan. Brass.

2. Hándi with tray. Water vessel engraved with figures with fish bodies, from one of the stories of the life of Kṛishṇa. 12 rs.

3. *Panchpátr.* Brass engraved vessel resting on a tortoise. Used in the worship of Vishnu. 6 rs. School of Art, Jeypore.

PLATE LXXVII. 1. Brass boat-shaped betel-leaf box, with panels of open work in the cover. 16 rs.

2. Brass water vessel, such as is used by ascetics in Bengal. 13 rs.

3. A brass cylindrical betel case, with compartments for leaves, the areca nut, cardamoms, and lime used for the *pán*, or masticatory. 3 rs. 4 as. School of Art, Jeypore.

PLATE LXXVIII. Box of pierced brass. Made by Narsingh, a blind youth in the School of Art, Jeypore. Cost 35 rs.

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[1] Naráyana said, 'Let the ocean be churned like a pot of milk by the *suras* and *asuras*' (gods and demons), 'and the *amrita*' (or immortal fluid) 'shall appear.' The mountain *Mandara* was used as a churning staff, Kurma-rájá, king of the tortoises (an incarnation of Vishnu), supported it, and the serpent Vasuki consented to act as the churning rope. The *asuras* pulled at the tail, the gods at the head. Smoke and flame issued from the serpent's mouth and formed clouds and rain. After a time there came forth from the ocean :—

1. Soma, the moon.
2. Sri, the goddess of fortune.
3. The goddess Sura.
4. The white horse, Utch-chai-srava.
5. The jewel Kaustabha, worn by Naráyana.
6. The tree Párijátá, which granted all desires.
7. The cow Surabhi, yielding the objects of every wish.
8. The god Dhanwantari, the heavenly physician, bearing the *amrita* in a white vessel.
9. The elephant Airavata (Indra's elephant), with four tusks.
10. The poison which Shíva swallowed, so that his throat became blue ; hence he is called 'Níla-kantha.'

The demons gave the *amrita* to Naráyana, who beguiled them by taking a female form. Ráhu, a demon, however, swallowed a little. His head was cut off, as the sun and moon told what he had done. The head of Ráhu has since been at enmity with both, and by his persecution causes eclipses. Garúda, the vulture bird, once stole the *amrita* from Indra, who kept it beneath a revolving wheel armed with knife blades, guarded by two serpents. He threw dust in the eyes of the serpents and passed through the wheel.

A most complete as well as interesting and valuable account of metal ware in Northern India, will be found in the first number of the 'Indian Art Journal,' from the pen of Mr. Kipling, of Lahore.

Although his monograph professes to deal only with the brass and copper ware of the Punjáb and Cashmere, it would apply in most respects equally well to Rájpútáná and Malwa, where, however, from the predominance of a Hindu population, brass is more in demand than copper.

The brass founders and copper beaters live in a large quarter of the town of Jeypore, apart from the dealers, who occupy a long range of shops in the great bazaar, where on the night of the Diwáli—the festival of the Goddess of Fortune—they display all their treasures amidst the blaze of many lamps, to the astonishment and delight of all good Hindu house-keepers, who estimate the wealth of a family by the number, weight, and variety of its brazen cooking pots.

Brass domestic utensils undergo at the hands of the careful Hindu housewife a daily scouring with sand and water, a sufficient explanation of the fact that any artistic merit they may possess is due to form and not to delicate surface ornament, which would soon be obliterated by such rough cleansing processes. For the same reasons the vessels are wide-mouthed and do not have those drawn-out, narrow, and graceful necks which the Mahomedan has adopted from Persian sources. Many Hindu vessels follow the shapes of natural objects, such as gourds and fruit. The work of every province has its peculiarities and can be distinguished almost at a glance. The collection of old brass in the Jeypore Museum is, perhaps, the most perfect in India. It contains a large number of specimens, such as in all probability will ere long be unobtainable, as the native manufacture is being much influenced by the patterns imported from Europe.

As soon as vessels are worn out the owner makes them over, in exchange for new ones, to the dealer, who consigns them to the melting-pot. Most ornament is lavished upon the enrichment of vessels intended to contain Ganges water (*jambu*). These have narrow necks fashioned like an opening lotus, a pedestal, and a broad and capacious body, which is covered with bands of figures and, as a rule, bears an inscription in honour of the particular deity of the owner, as, for example, 'Jay Rám,' or Victory to Ráma.

On the lowest band is most frequently drawn the river Ganges, filled with flowers, fish, and reptiles. It is represented flowing from the matted locks of Shíva, who sits in an upper band amongst the deities or symbols connected with his own form of worship, or beside the incarnations of Vishnu.

A good deal of engraved brass, originating in the example set by the School of Art, which derived it from Benares, has of late been largely sold at Jeypore. The subjects are chiefly mythological.

The principal of the school states that a great impetus was given to the manufacture of engraved brass by the Simla Exhibition of 1879, and that at the present time there is much demand for both useful and ornamental articles in this style. The work passes through four stages.

1. It is moulded or cast by the brazier.
2. It is polished by the turner.
3. An artist covers the surface with a solution of chalk, and when this is dry sketches the design upon it with a hard pencil.
4. It is made over to the engraver, who finishes it.

Pretty little soap and betel-leaf boxes are also made at the school and in the city, which are enriched with pierced and chased floral designs and panels covered with engraved figures. There are some beautiful specimens of old betel boxes and dish and lamp covers in this style in the Jeypore Museum.

The *chefs d'œuvre* of the brazier are the lamps for temples and shops, some of which are made on a very large scale. The best lamps, which come from Ujain, in Central India, are in the form of female figures supporting the bowls for the oil and wicks.

In Jeypore itself about a hundred families are engaged in the manufacture of brass. The

wages of the workmen vary from 3 to 8 annas per diem, and the cost of the articles ranges from 1 r. to 3 rs. per seer of two pounds two ounces.

The Jeypore State tax on brass-ware exported is 2 rs. 8 as. per maund of eighty two pounds. Jeypore sends brass vessels to Jodhpore, Páli,[1] and Oodeypore, beyond its own borders, and imports the raw material in sheets from Bombay.

Every town in Rájpútáná and Malwa has its brass and metal shops, and a few places are noted for specialities, as, for example, Jhúnjhnu and Chiráwa, in Northern Jeypore, for hookahs of mixed metal (brass and zinc); Bhìlwára, in Meywar, for tinned brass platters and goblets; Jodhpore for lacquered and painted brass.

Images in brass are generally made by the same persons who carve them in stone. Very few of any artistic merit are produced in these provinces. Musical instruments, the appliances for religious worship, such as shrines, censors, or spoons, chains and bells for bullocks, pierced plates for ornamenting palanquins, inkstands, syringes, and such like articles are made in large numbers.

The following remarks on the brass and compound metal work shown at the Exhibition at Jeypore are of interest:—

'The turning and fitting of the School of Art (Jeypore) work was good, and the collection generally, in spite of a tendency to minuteness and excessive delicacy, to mere technical finish instead of characteristic design, was of great excellence and was awarded the first prize (silver medal).

'The second prize was given to an exceedingly well-made and truly-jointed brass box selected from a miscellaneous assortment of brass ware of different makers (made by Suraj Buksh, Jeypore. Bronze medal).

'A large fine candelabrum, made for the Jeypore Church, by Shankar, in wrought brass, would bear comparison with the work of the ecclesiastical metal workers of London and Birmingham (silver medal).[2]

[1] The ancient mart of Western India.

[2] Report of the Jurors.

CHAPTER V.

SILVER PLATE.

PLATE LXXIX. 1. Drinking vessel, *Chuski.* Silver, chased and engraved with mythological figures. The handle and spout are formed of animals. This vessel is like a miniature Nepálese teapot, but it is used in India by spirit drinkers, who are in the habit of constantly moistening the tongue from the spout with a drop or two of the potent contents of the vessel.

2. Sugar basin, supported on the fore parts of three elephants. Silver, chased and engraved with elephants and flowers. The spoon is ornamented with the head of an elephant carved on the front of the handle. Value 40 rs.

3. Cream jug, supported on three feet. Silver, engraved with a band of flowers. The handle is formed of a serpent upon which the god Kṛishṇa is seated. This refers to the conquest of the great serpent Kálí by the Hindu Apollo. Value 40 rs.

The above were all made at the School of Art, Jeypore.

PLATE LXXX. 1. Seven-sided silver tray. The shape and ornament of this salver are very original and beautiful. It is an old piece of plate, and was exhibited by Lálá Kásináth, the principal court jeweller and silversmith. Value 50 rs.

2. Circular salver with fluted border. Silver. Value 60 rs. (Exhibited by Lálá Kásináth, of Jeypore.)

PLATE LXXXI. 1. Octagonal betel box, *Hasandán.* Parcel-gilt silver, pierced pattern. Made at Chabrah, a district of Tonk. (Lent by H.H. the Nawáb of Tonk.)

2. Round betel box. Silver, parcel gilt, bold pierced pattern. Made at Sironj, a district of Tonk. (Lent by H.H. the Nawáb of Tonk.)

3. Jointed fish-shaped collyrium holder. Silver, parcel gilt, with silver probe attached by a chain. Made in the Tonk State. (Lent by Sirdár Obedullah Khán, C.S.I., Prime Minister of Tonk.)

The collyrium is antimony powder, *surma*, which is applied to the margins of the eyelids, partly with an idea that it protects against ophthalmia and the evil eye, but chiefly to increase the charms of the user.

PLATE LXXXII. 1 and 5. Small phials for 'atr of roses. Silver, parcel gilt.

2 and 4. Rose-water sprinklers, *Gulábosh.* Silver parcel gilt.

3. Tray and cup for spices or betel and 'atr of roses. Silver, parcel gilt (All lent by H.H. the Nawáb of Tonk.)

Rose water is sprinkled about from such vessels as Nos. 2 and 4 on many occasions in Mahomedan houses. The small phials are used for preserving the 'atr of roses, which for ordinary purposes, however, is mixed with sandal oil and other essences, with which every native gentleman anoints his guests when about to leave him. This custom is beneficial in keeping off mosquitoes. The oil should be applied to the chest of the person to be honoured, but in the case of Europeans is now usually poured on to a handkerchief, or, as at Hyderabad, a few drops of the precious fluid are given in a small phial. The presentation of *pán* and betel concludes the ceremony. Some pieces of betel nut (*supári*), a few cardamoms and cloves, with a little lime are wrapped in a betel leaf and handed to the guest. The tray No. 3 is for the folded betel leaves and their contents (*pán supári*), and in the cup above is a small quantity of cotton wool soaked in the fragrant oil.

PLATE LXXXIII. Silver, parcel gilt, bottle-holder, adapted from a French pattern. Made in the Tonk State. (Lent by Sirdár Obedullah Khán, C.S.I.)

This is an example of the eagerness with which the Indian workman imitates foreign patterns—in short, gladly avails himself of anything which will save him the trouble and expense of making or obtaining a good native design. He is, moreover, certain to please his patron if a native, often if a European, by adopting a novel Parisian or Italian model.

PLATE LXXXIV. Octagonal parcel-gilt silver spice box, *Hasandán*, with compartments and small inner boxes (three of which are shown) for spices. Made in the Tonk State. (Lent by H.H. the Nawáb of Tonk.)

PLATE LXXXV. Round parcel-gilt silver spice box, *Hasandán*, with compartments and inner boxes. Made in the Tonk State. (Lent by H.H. the Nawáb of Tonk.)

The boldness of the design and effective alternation of the two metals in the ornament are peculiarly applicable to the treatment of this kind of plate, and the result is certainly very effective. The ingredients of *pán* are kept separately in the different compartments. A small spoon for spreading the moistened lime is shown to the right of the plate.

PLATE LXXXVI. 1. Silver parcel-gilt tray and cover, *Khásdán*, or cup-holder and cover.

This serves, like an English dish cover, for protecting solid or liquid food from flies. Made in the Peráwa district, Tonk.

2. Silver parcel-gilt tray, with engraved pattern. Also shown in metal in Vol. I. Plate XVIII. 5. Made in the Chabrah district, Tonk. (Both lent by H.H. the Nawáb of Tonk.)

PLATE LXXXVII. Silver parcel-gilt box and tray. Made at Surat. (Lent by H.E. the Viceroy of India.)

This specimen differs only from the Tonk work in being of somewhat thinner metal.

PLATE LXXXVIII. Silver tray. Filigree work. Made at Delhi.

The tray, though a large and well-made example of filigree work, could not find a purchaser because it was not strong enough to serve any useful purpose.

PLATE LXXXIX. 1. Salver. Silver, *repoussé* floral ornament. Made in Kutch. A good example of this well-known work. (Lent by H.E. the Viceroy of India.)

2. Silver betel box from Mandalay, Burmah. The outer box is pierced, but there is an inner one of solid metal. (Lent by H.E. the Viceroy of India.)

PLATE XC. Double silver bowl. The outer one is pierced and enriched with figures. Value 350 rs. Artist, Moung Chwet Nee, Rangoon, British Burmah.

PLATE XCI. 1. Small silver bowl with hammered ornament. Mythological figures in niches. Value 25 rs. Rangoon, British Burmah.

2. Flagon. Silver; outer bowl pierced, inner plain. Artist, Moung Chwet Nee, Rangoon, British Burmah. Value 150 rs.

PLATE XCII. Silver coffee pot. Artist, Moung Pho Thet, British Burmah. (Lent by J. E. Elmes, Esq.) This is a magnificent example of Burmese art, and, like the great double bowl (Plate XC.), shows what the metal in the hands of the true artist is capable of. Great care is now taken in the Industrial School or Institute at Rangoon in fostering this art.

PLATE XCIII. Parcel-gilt silver plate. 1 and 3 made by Subhána; 2 made by Habibju; both of the New Bazaar, Srinagar, Kashmir.

1. Flower holder. Cost 7 rs. 13 as.

2. Claret jug. Cost 98 rs. Weight of metal 71 rs. 4 as.

3. Salt cellar, *Kang*. Cost 7 rs. 15 as.

The only Eastern pattern is the *Kang*, No. 3. The white frosted ground contrasted against the silver is remarkably effective.

The serpent is a favourite form for handles in Kashmir work.

PLATE XCIV. Three-cornered silver tray. Silver, parcel gilt, from Kashmir. (Lent by Mr. Zwet, of Kiev, Russia.) Chiefly remarkable for the very elaborate ornament.

PLATE XCV. 1. Parcel-gilt silver mug. Cone pattern. Weight 15 rs. 8 as.; value 21 rs. 15 as. Habibju, Kashmir.

2. Water bottle, *Surahi*. Silver-frosted; pomegranate pattern. Value 84 rs. 9 as. Made by Subhána, Kashmir.

3. Flower vase. Silver, parcel gilt. Weight 21 rs. 4 as.; value 29 rs. 3 as. 6 p. Habibju, Kashmir.

PLATE XCVI. Silver parcel-gilt plate.

1. Sugar basin, *Kang*. Yarkand pattern. Weight 39 rs.; value 53 rs. 10 as. Habibju, Kashmir.

2. Claret jug. Value 84 rs. 9 as. Subhána, Kashmir.

3. Milk jug. Rose pattern. Weight 18 rs. 12 as.; value 25 rs. 12 as. 6 p. Habibju, Kashmir.

PLATE XCVII. Parcel-gilt silver plate from Kashmir.

1. Teapot.

2. Coffee pot. Yarkand shape.

3. Cream jug. (Lent by Mr. Zwet, of Kiev, Russia.)

PLATE XCVIII. Parcel-gilt silver plate.

1. Tumbler or cup. Bádakshán shape. Value 18 rs. Habibju, Kashmir.

2. Parsee *Lotah*, or water vessel. Value 29 rs. 10 as. Subhána, Kashmir.

3. Cream jug. Fluted pattern. Weight 14 rs. 12 as.; value 20 rs. 4 as. 6 p. Habibju, Kashmir.

PLATE XCIX. Parcel-gilt silver plate from Kashmir.

1. Wire salt cellar. The bowl is parcel gilt inside. Shaped like a *kangri*, or chafing vessel, which is made of clay and basket work to contain hot charcoal. The Kashmiri carries a vessel thus filled during the greater part of the year, and warms himself by holding it under his outer cloak, which is very long. The people were, it is said, compelled by their Moghul conquerors to wear this somewhat feminine garment to impede their movements and so to render them effeminate. Value 8 rs. 2 as. Subhána.

2. Cream jug. Weight 10 rs. 10 as.; value 14 rs. 10 as. Habibju.

3. Rose-water sprinkler, *Gulábposh*. Value 34 rs. 2 as. Messrs. Davee Sahai and Prab Dyál, Amritsar.

4. Water vessel, *Tobi* or *Abkhora*. Value 27 rs. 9 as. Subhána.

5. Water bottle, *Surahi*. Value 16 rs. 4 as. Messrs. Davee Sahai and Prab Dyál, Amritsar.

6. Salt cellar, *Kang*.[1] Silver. Value 6 rs. 12 as. Subhána.

PLATE C. 1. Cup or tumbler. Silver and blue enamel. Value 30 rs. 12 as. Subhána, Srinagar, Kashmir.

2. Silver tumbler. Ground frosted. Pattern chased. Figures of Rájpúts in oval panels. Bikanir, Rájpútáná.

[1] The Kang is an earthenware vessel used in China for collecting rain water in.

3. Silver tumbler. Ground burnished. Pattern engraved. Value 32 rs. Panna Lál, Ulwar.

4. Cup or tumbler. Silver niello. Rájá pattern. Value 30 rs. Subhána, Kashmir.

At the Jeypore Exhibition a considerable quantity of silver plate was shown. The jury awarded the first prize, for purely Indian work, to the collection from Tonk, in Rájpútáná, which they considered, 'on the whole, to be the best and most characteristic present.' The reporter for the section adds that 'open-work caskets, *'atrdáns*, and other articles, parcel gilt, were the favourite forms, and some of these were good in design as well as in execution.'

The Tonk plate was lent by H.H. the Nawáb of Tonk and his Prime Minister, Sirdár Obedullah Khán, C.S.I.

Most of the articles were such as are used by Mahomedan nobles, as, for example, a large centre piece, with numerous receptacles for perfumes, arranged as flower buds on a plant, and small heart-shaped boxes for spices on a tray (Plate XVII. Fig. 2, Vol. I.); a round salver, for holding the prepared betel, or *pán* (Plate XVIII. Fig. 5, Vol. I.); an *'atrdán*, or perfume stand (Plate XVIII. Fig. 3, Vol. I.); rose-water sprinklers (*gulábposh*) of various kinds (Plate LXXXII. Figs. 2 and 4, Vol. II.), and silver boxes of different patterns.

Some of these pieces were of plain silver, embossed or pierced in bold floral or geometrical designs, but the majority were also parcel gilt, and the judicious and artistic manner in which the gold was employed greatly increased the beauty of the plate, and was well calculated to produce a rich effect in the conditions under which it is usually seen—namely, in a durbar or public assembly, where minute examination is impossible. It is not, however, intended to imply that the Tonk silver is not well finished, as this would be incorrect, especially as regards some of the smaller pieces, a few of which were beautifully executed, as, for example, a *kiblanáma*, or Mahomedan compass, which was also partially enamelled, and some articulated fish-shaped phials—*surmadani*, or antimony holders (Plate LXXXI. Fig. 3, Vol. II.).

There was none of the overloading of ornament so characteristic of much Indian, especially of Kashmir, work, and the forms of the different articles were simple and pleasing, well adapted for the ends they were to serve.

The Tonk silver is made in three of the central India districts of that very scattered State—namely, in Chabrah, near Guna, in Piráwah, and in Sironj. The workmen, who from their names appear to be all Hindus and Sunars, or goldsmiths, by caste, are :—

Baldeo	at Chabrah.
Kálu, Bhairun, Pirthi, Lálak	at Piráwah.
Karori	at Sironj.

The cost of manufacture for plain work is 4 annas per tola, and for ornamented and gilt plate from 1 r. 8 as. to 2 rs. per tola.

In the Indian Museum in London there is a salver, in appearance very similar to the Tonk examples; and of the same character are spice boxes, rose-water syringes for use at the Holi festival, and perfume holders made at the native capital of Indore. It is probable that this peculiar plate was originally manufactured in the Central Provinces, where, however, from the demand for it by Europeans, over-production has resulted in deterioration; further, that the inaccessibility of the outlying districts of Tonk, where some of the goldsmiths reside, has preserved the original superiority. The patronage of a Mahomedan Court, preferring good work to undue haste, has possibly also had an important influence.

It is noteworthy that many of the peculiar surface designs of this class of silver are also applied to sandal-wood boxes and other suitable articles at Rámpur, in the Indore territory.

The Thákúr of Bagru, one of the chief nobles of Jeypore, sent some contributions to the Exhibition of somewhat similar character. These were the work of a goldsmith living on his estate. A *chúski*, or drinking cup, with a cover ending in a spout, the jury considered to be admirably designed, and awarded it the second prize (Plate XXVI. 3, Vol. I.). Particular attention is drawn to this case, as it shows what an immense influence may be exerted by an enlightened patron, and explains the transference from one place to another of a particular art. A new and most interesting style of engraved silver plate has been developed at Ulwar. Nand Kishor, of the carpenter caste, studied at the school of engineering at Rúrki, and being a man of much natural ability, attained to great proficiency in engraving and the allied arts. He introduced a new method of ornamenting burnished silver surfaces, with spirited figures of animals, birds, and insects in the midst of foliage (Plate XXVII. Vol. I. and Plate C. Fig. 3, Vol. II.).

The fur and markings of the animals are imitated with great truthfulness, and the vegetation is also marvellously natural. The articles adorned are generally of European form, such as tea sets, snuff boxes, or card cases; and, no doubt, the natural treatment of the subjects, and a certain unsuitability of such fine engraving on silver for these purposes, are wrong in principle; yet we cannot but admire the skill and truthfulness with which the work is executed.

Panna Lál and others are the chief artists at Ulwar, but Nand Kishor,[1] who is now in the service of the Jeypore Court, continues to produce good examples of the work, though spoiling its effect, in many instances, by the use of engine-turned border patterns. At the Jeypore School of Art, where Nand Kishor was long a teacher, silver plate of this kind is also manufactured, as well as a small number of vessels enamelled in the same metal. A few of the forms exhibited under the section Metal Work, which were made for plating, are also executed in the precious metals, as, for example, a drinking cup, sugar basin, and cream jug (Plate LXXIX. Vol. II.). Baboo Opendro Nath Sen, principal of the school, will gladly execute orders, and will see that the hinges and other small though important points which the Hindu craftsman rarely pays attention to are properly finished.

Amongst the illustrations will be found one of a tumbler of silver made at Bikanir, the capital of the desert State of the same name. The artist has engraved and chased spirited figures of Rájpúts in panels upon a burnished and frosted ground. The work is very effective and quite suitable for the enrichment of silver plate, as it will wear well (Plate C. Fig. 2, Vol. II.).

The existence of this and some other sumptuary arts in so remote a province is due to its inaccessibility. Bikanir and the neighbouring countries have long been the homes of many of the rich *marwaris*, or bankers and traders who made their money in the great towns of Hindustan, but feared to display their wealth there in the lawless days of the later Mahomedan emperors and of the Mahrattas. They preferred to submit to the by no means light exactions of the desert chiefs, because they knew that they would never be carried so far as to drive them and their fellow-caste men to seek refuge elsewhere. The presence of such wealthy men of course implied support for artists of all kinds. Several illustrations are also given of silver articles contributed to the Exhibition by Lálá Kásináth, the principal dealer in plate and jewellery at Jeypore, or perhaps in Rájpútáná. Amongst them are an *abkhora*, or drinking vessel, covered with an embossed floral design (Plate XVIII. Fig. 2, Vol. I.), and a salver of silver niello in which the outlines of the engraved pattern are in black composition (Plate XVIII. Fig. 4, Vol. I.). In Plate LXXX. Figs. 1 and 2, Vol. II., are shown two beautiful examples of old plate.

The outlay in producing plate of this kind is not great. The inferior specimens cost for workmanship two annas for each rupee in weight, and the finest from twelve annas to a rupee. As there are so many silversmiths in Jeypore and all the great native capitals, it would be useless

[1] Nand Kishor, besides being a silversmith, is a mechanic of the highest order. He has frequently made surgical instruments and cutlery from drawings, which have proved as good as similar articles from Europe, and has repaired and kept in order the most complicated scientific apparatus, particularly the Van Rysselberghe Meteorograph at Jeypore, an instrument of the most delicate construction.

to attempt to give names of individual workmen, but any of the great dealers in Rájpútáná, such as Kásináth, may be trusted to supply good articles at a reasonable rate, provided—and this point cannot be too strongly urged—that they are not hurried. The objection to European patronage is the undue haste it requires from the workman. The one great drawback to the sale and production of Indian plate for the British market is the unsatisfactory state of the law on the subject, for not only is a high duty levied upon it as silver, but articles are liable, should they vary from the legal standard in any part—a by no means unusual circumstance, owing to the difficulties in casting an ingot of equal purity throughout—to be broken up at the Goldsmiths' Hall in London when presented to be marked. It is to be recollected that they cannot be sold as silver plate without the mark of the Goldsmiths' Company.

Examples are given in Vol. II. of Kutch work (Plate LXXXIX. Fig. 1), of Burmese silver (Plate LXXXIX. Fig. 2 to Plate XCII.), and of the well-known Kashmir work (from Plate XCIII. to C. Fig. 1). Some of the Burmese and Kashmir articles are in niello or enamel.

The beautiful *repoussé* gold and silver plate of Kutch, Sir George Birdwood writes, is of Dutch origin, but is perfectly assimilated to the native style of the province. Mr. Griffiths, the principal of the Bombay School of Art, in his 'Catalogue of the Art Ware Contributions to the Calcutta International Exhibition of 1883–4,' states that 3,500 gold and silver smiths find employment in Kutch, and that they themselves say that they took to working in gold a thousand years ago. Some of them, who are called Patnis, came from Pattan, in Gujerát, the seat of the far-famed Balhára Raies, the lords paramount of Western India, with whom even the ancient nations of the far west had commercial relations. Mr. Griffiths adds that the outturn of silver ware for European use is from 5,000 rs. to 8,000 rs. a year, while for gold and silver ornaments for native use it reaches 4 to 5 lakhs of rupees. The cost of workmanship varies from 4 as. to 2 rs. for each tola of gold and from 1 a. to 8 as. for each tola or rupee weight of silver.

Amongst the arms (Plate XIX. Fig. 6, Vol. II.) will be found the sheath of a battle-axe blade ornamented in this way. This was probably the first or principal application of such work.

There are colonies of Kutch silversmiths at Bombay, Poona, Ahmedabad, and Ahmednagar, and at Poona copper or brass vessels made in this style can be purchased for electro-plating.

The massive Burmese plate obtained a special gold medal, equivalent to the first prize, at the Jeypore Exhibition. The jury considered that the Burmese display afforded 'most valuable suggestions for the right treatment of silver, so as to bring out the capabilities of the material in the most advantageous way.'

The boldness, fulness, and richness of the work, coupled with the delicacy of execution, were much admired. The massive bowls with hammered ornament of grotesque mythological figures and foliage in high relief, or with elegant pierced work, through which the plain inner bowl could be seen, were, perhaps, the finest examples from Burmah; but there were also some interesting specimens in a different style, equally worthy of attention. Amongst these was the silver betel box from Mandalay, lent by H.E. the Viceroy of India (Plate LXXXIX. Fig. 2, Vol. II.). The outer of the two boxes of which it is composed is pierced and carved into such an elaborate design that it is difficult, without close inspection, to discover its nature. Some snuff or lime boxes were covered with equally intricate ornament, which at first sight may appear inappropriate and a waste of labour; but there is something to be said in favour of the view that, as the owners of these articles always carry them about with them, they find a constant source of pleasure in studying the minuteness and fertility of the design and in discovering new beauties in it. The farther east we go the more this idea seems to have actuated the artist, until in Japan we find an enormous amount of patient labour lavished upon even such trifles as coat buttons.

The Kashmir silver work is so well known that little need be said about it. The surface

ornament is the great feature, and most of that is of Persian origin and very like to the decoration of the lacquer work, or so called papier mâché, which is made in the Happy Valley and comes from the same source. The forms of the vessels are chiefly derived from neighbouring countries, and in the case of those of European origin are often far from being appropriate or beautiful.

The men whose names are given in the list are dealers and not the actual artists. Subhána and Habibju have large stocks in Srinagar, but Messrs. Davee Sahai and Chamba Mull, Davee Sahai and Prab Dyál, at Amritsar, and Messrs. Hamilton and Co., of Calcutta, also deal largely in these articles. From time to time complaints have been made of false metal having been used in Kashmir, but, as heavy fines have been inflicted by the Mahárájá, much more care is now taken by the traders in the capital in keeping their work up to the standard.

In giving orders it is always advisable to ask that the articles may be 'double' gilt. No. 1, Plate C., Vol. II., is an enamelled silver cup made in Kashmir. The colours are quiet and the work even and good, but the general effect is inferior to that of Multán or Bahawalpore. An example of the parcel-gilt silver of Kashmir is given in colour in Plate XXXII. 1, Vol. I.

Some ornaments and a vessel or two in silver niello were also sent from Kashmir, and a few boxes in the same style from Burmah. The former were somewhat coarse and ineffective, while the latter, though of good design, were not much liked by the general public.

An illustration of a tray in silver niello with somewhat bolder ornament (Plate XVIII. Fig. 4, Vol. I.) is given to show that this style of silver work is also practised in the plains of India.

It is impossible, without including jewellery, to give an idea of the amount of silver plate made in a year in Jeypore.

A few notes may be added regarding the work produced by silversmiths for natives of India.

Although the use of silver and gold vessels is discouraged by the tenets of the Mahomedan religion, in practice it will be found that wealthy persons of that faith in India have not been prevented from using them, and that most of the articles made for poorer persons in the baser metals have been, and are, constantly prepared in silver, or even gold, for those who are able to afford the expense, and in such cases, provided figures have not been employed, ornament of some kind is always desired.

The Hindu, on the other hand, is only kept from using silver by considerations of cost, but he is content to have perfectly plain vessels, simple cups or bowls, polished only by use. The Hindu craftsman, however, lavishes much labour on the production of shrines for the temples, and especially of domestic images, and all the paraphernalia of Brahminical worship.

Both Hindu and Mahomedan princes display their wealth in adorning their court furniture and the trappings and harness of their animals with the precious metals. Some of the finest surface patterns are found on the chobs or maces carried by peons, the pillars that support State canopies or *shamianahs*, and the reins and other parts of the harness of horses. At the Jeypore Exhibition were displayed two large thrones of silver, camel saddles covered with plates of the same metal, and some massive elephant trappings. All of these articles were highly ornamented with bold embossed work, and enriched where necessary with gold plating.

It must be confessed, however, that in many instances the noble metals are simply employed to indicate the wealth of their owner, and are consequently left to tell the story without any ornament whatever.

The hookah and its appurtenances are, perhaps, the articles most elaborately adorned. They are always in use, and both Mahomedan and Hindu like to have them as beautiful as they can be made. His Highness the Mahárájá of Jeypore possesses some very fine specimens of hookahs. One much admired at the Exhibition is enriched with figures of sportsmen, musicians, and animals, in panels (Plate CXI. Vol. III.). This prince also possesses a characteristic pen case and inkstand (Plate XVII. Fig. 1, Vol. I.).

Bedstead legs of silver are often presented as part of the outfit of a bride; and beautiful swing-

ing cots, with chains composed of links and figures of solid silver, are sometimes made. Silver is even employed for door frames and braziers.

It is also one of the seven metals which form, according to Hindus, the most desirable combinations for casting bells. In India the silversmith finds abundant and profitable employment, the more particularly because in times of difficulty his work is melted up, only to be done over again when his clients become once more prosperous.

CHAPTER VI.

KASHMIR WORK IN BASE METAL.

PLATE CI. 1. Small cup or salt cellar. Copper gilt and enamelled. Contributed by Messrs. Davee Sahai and Prab Dyál, Amritsar. Value 5 rs. 12 as.

2. One leaf of a book cover. Brass enamel. Value 24 rs. the pair. Lussoo, Srinagar, Kashmir.

3. Silver enamelled water vessel, *Abkhora*; gilt inside. Value 29 rs. 12 as. Subhána, Srinagar, Kashmir.

PLATE CII. Three-cornered tray. Copper lacquered. Value 8 rs. Lussoo, Srinagar, Kashmir.

PLATE CIII. Round tray. Brass lacquered. Value 16 rs. Lussoo, Srinagar, Kashmir.

PLATE CIV. 1. Water vessel, *Jambu*. Copper lacquered. Value 2 rs. 8 as.

2. Water bottle, *Surahi*, Bádakshán shape. Brass lacquered. Value 5 rs.

3. Coffee pot. Copper lacquered. Value 5 rs. All made by Lassoo, Srinagar, Kashmir.

PLATE CV. 1. Vase or goblet. Copper enamel, gilt. Value 12 rs. Habibju, Kashmir.

2. Water bottle, *Surahi*. Copper enamel, gilt. Value 10 rs. Messrs. Davee Sahai and Chúni Mull, Amritsar.

3. Kashmir drinking cup. Copper enamel, gilt. Subhána, Kashmir.

PLATE CVI. 1. Sugar basin. Copper enamel, gilt. Bandarún pattern. Value 24 rs. Habibju, Kashmir.

2. *Hooka*. Copper enamel, gilt. Rájá's shawl pattern. Value 80 rs. Subhána, Kashmir.

3. Tea pot. Copper enamel, gilt. Weight 58 tolas. Value 29 rs. Habibju, Kashmir.

PLATE CVII. 1. Water vessel with handles, *Tobi*. Copper enamel, gilt. Value 16 rs. Subhána, Srinagar, Kashmir.

2. A shrine. Copper enamel, gilt. Value 22 rs. Kashmir.

3. Sugar basin. Copper enamel, gilt. Value 17 rs. Habibju.

PLATE CVIII. Copper articles, gilt and enamelled.

1. Goblet. Value 14 rs. 8 as. Habibju, Kashmir.

2. A round box with cover. Bádakshán shape. Value 40 rs. Subhána, Kashmir.

3. Vase. Bádakshán shape. Value 25 rs. Kashmir.

4. A vase, *Amritban*. Value 15 rs. 12 as. Subhána.

PLATE CIX. Copper articles, gilt and enamelled.

1. A tray. Value 8 rs. Messrs. Davee Sahai and Chúni Mull, Amritsar.

2. A tumbler. Value 13 rs. Messrs. Davee Sahai and Prab Dyál, Amritsar.

3. A butter pot and tray. Lotus pattern. Value 23 rs. 8 as. Habibju, Kashmir.

PLATE CX. 1. Silver enamel-covered bowl. Value 50 rs. 12 as. Davee Sahai and Chamba Mul, Amritsar.

2. Copper tray, lacquered. Value 1 r. 4 as. Lussoo, Kashmir.

3. Tumbler. Copper, lacquered. Value 3 rs. 8 as. Lussoo, Kashmir.

A full description of the articles illustrated in the first ten plates of the third volume of this work will be found in Mr. Kipling's monograph on the brass and copper ware of the Punjáb and Kashmir.[1] The paper forms the first number of the 'Journal of Indian Art.'

There are several forms of work peculiar to Kashmir, such as (1) the copper ware, (2) tinned copper and niello, (3) lacquered brass or copper, and (4) copper enamelled and gilt.

The surface ornament in all is similar to that on the silver plate, and is of Persian origin, though new patterns, inspired by their surroundings, have been and are still introduced by the artists in the Happy Valley. The forms are also like those described under the last head, though occasionally

[1] Published by Mr. Griggs, chromo-lithographer, Peckham, London, and sold by Mr. Bernard Quaritch, the well-known book agent, Piccadilly, London.

the work is done on a larger scale in the base metals and the forms of the local and Central Asian types of domestic vessels are imitated.

The plain copper ware is intended for electroplating. The tinned copper ware, with the pattern in niello, has often been described as presenting the appearance of old silver which has been long buried. Sets of ash trays can be purchased each ornamented with one of the almost innumerable patterns of which a dozen examples are given in Vol. I. Plates XXX. and XXXI. The brass lacquered work is effective; portions of the design are filled with red, green, or black composition, usually with good taste. The gilt and enamelled ware is very pleasing. It is durable and not dear. The colours are bright and some of the designs of the specimens sent to Jeypore were new and beautiful, the coloured leaves looking more like jewels than enamel. The vessels are all gilt inside. No. 2, Plate XXVI. Vol. I. is a water bottle, or *surahi,* in this style.

CHAPTER VII.

HOOKAHS.

PLATE CXI. A *hookah* and its appurtenances of silver. The pipe is covered with silver scales, and ends in a mouthpiece of solid silver. Round the bowl and fire receptacle are medallions with charming figures of female musicians and attendants in high relief. The stand is supported by six female figures. (H.H. the Mahárájá of Jeypore.)

PLATE CXII. Silver *hookah* with large base. The lower part is ornamented with tigers. The mouthpiece is carved and the pipe covered with silver scales. (H.H. the Mahárájá of Jeypore.)

PLATE CXIII. Gold *hookah*, with chains enriched with red and green spinels. The cloth is green velvet embroidered with gold and studded with gems. (H.H. the Mahárájá of Rewah.) Value 8,928 rs.

PLATE CXIV. Gold *hookah* and cloth. The *chillam*, or fire bowl, is enamelled. The cover, or *chillamposh*, is set with diamonds at the top and is perforated below. The tongs and other implements are attached to it by three double chains, set with rubies, emeralds, and diamonds; and the base, or hookah proper, is splendidly adorned with panels in enamel and precious stones. The *necha*, or long pipe, is enriched with beads and seed pearls, whilst the *monal*, or mouthpiece, is covered with gems backed by enamel. The pipe cover, or *dastagi*, and the *girda*, or cloth, are of embroidered velvet. Made at Delhi. (H.H. the Mahárájá of Rewah.) Value 24,609 rs. 5 as.

PLATE CXV. *Hookah.* Silver enamelled. The base is ornamented with panels of flowers in white spinel on blue and green enamel. The chains, which hang in sets of three, to support the tongs and other implements, are enriched with spinels of different colours. The *chillamposh*, or cover, is pierced and enamelled. The *necha*, or pipe, is embroidered with gold and pearls. The base is supported by elegant little kneeling figures. (Lent by H.H. the Mahárájá of Rewah.) Value 10,390 rs. 6 as.

Under the heading 'Silver Plate' reference has been made to the prominent place taken by the hookah in Indian houses. It is always, in the home of a respectable and prosperous man, well finished, and even comparatively poor persons take much pride in possessing a good hookah.

In Chiráwa, a small town in Shekhawati, as well as in Jhúnjhnu, the capital of the same district, the writer discovered several workmen whose hookahs are sold throughout Rájpútáná. Though of the plainest materials they were well and artistically finished and were warranted to last. Those made at Chiráwa are of mixed metal with brass bands, the latter ornamented with simple engraved patterns.

At Rewári, on the Ulwar border, similar hookahs are made, but only by a few persons, and at their death the art of making them will probably be lost, or at least lost to the towns mentioned, as, in common with the universal custom of the East, the workmen will only teach their art to their nearest relations, who in the present day, when a man is not compelled to follow the calling of his ancestors, may not care to practise it.

After all, in this matter they only adopt a course which some of the most enlightened and able men in Europe have found necessary to preserve their rights. Thus, in the case of the well-known Bessemer bronze powder, the inventor has manufactured the article for many years without a patent in such a way that the processes he employs are known only to a few individuals whose interest it is to preserve the secret.

The School of Art at Jeypore sent several well-executed silver-plated hookahs to the Exhibition. They were much admired and were speedily sold.

A few illustrations are given in Vol. II. of sumptuous hookahs. The two belonging to H.H. the

Mahárájá of Jeypore were of silver (Plates CXI. and CXII.). The first is perhaps the more artistic, the figures which adorned the panels of both bowl and fire receptacle being spirited and interesting studies of native life.

The three remaining examples (Plates CXIII., CXIV., and CXV.) came from Rewah, and were made for the late Rájá, the head of the Baghela Rájpúts, who was notorious for his love of everything connected with tobacco and the appliances for smoking it.

The only point worth notice about the first specimen is the handsome cloth on which the hookah stands. These embroidered cloths are made at Delhi and Lucknow, and, when aniline dyed with silk has not been used, are often beautiful and lasting.

The gold jewelled and enamelled hookah which forms the subject of the second illustration (Plate CXIV.) was much admired at Jeypore, and certainly the artist has been most happy in the manner in which he has enhanced the beauty of his gems by setting them in panels of the purest and richest enamel. The tiger feet suggest that this magnificent piece of plate was owned by the chief of the Baghelas, or tiger's whelps.

Under the head 'Enamel' reference is made to the silver hookah, Plate CXV.

CHAPTER VIII.

ENAMEL ON METAL.

ENAMEL ON GOLD.

PLATE CXVI. 1. A small tray of gold, richly enamelled in different colours at the School of Art, Jeypore. Cost, with a small phial for essence of roses which was made to accompany it, 165 rs.

2. A gold enamelled salver. Made by Kishen Singh, Jeypore. This magnificent work, which was free from the blemishes that so often disfigure large pieces of enamel, took the first prize at the Exhibition. (Lent by J. Watson, Esq.)

PLATE CXVII. Headstall, crupper, and strap of red velvet covered with enamelled plates of gold. Made at Jeypore within the last three years for H.H. the Mahárájá of Jeypore.

PLATE CXVIII. 1. A spear point. Gold enamelled and set with white spinels.

2. A spear spud with point damascened in gold. The top is of gold set with red and white spinels.

3. Spear-point, similar to No. 2. Lálá Kásináth, Jeypore. Total value 3,000 rs.

PLATE CXIX. 1 and 3. A pair of earrings. Gold set with diamonds and pearls. Sugan Chand, Jeypore. Value 200 rs.

2. Forehead ornament, *Bena*. Gold set with diamonds. This is worn at the hair parting. Kásináth, Jeypore. Value 50 rs.

4 and 5. A pair of earrings, *Kánbála*. Crescent-shaped hoops set with diamonds, from which hang fish-shaped pendants ornamented with clusters of pearls. Kásináth, Jeypore. Value 350 rs.

The fish is the special ensign of the Kings of Lucknow, though it was granted by the Moghul emperors to many other chiefs, nobles, or pillars of the throne, as, for example, to the Rájás of Jeypore, for whom it was peculiarly appropriate, as their country is the ancient Hindu Matsyades, or the Land of the Fish.

6. Necklace with elegant pierced gold beads and plaques, on one side ornamented with designs in Jeypore enamel, on the other with the quasi-enamel of Pertábgarh (one plaque is turned up in the illustration to show this work.)

The peculiar shape of the plaques is derived from Central Asia (*vide* the 'Atlas des Etoffes, Bijoux, etc., de l'Asie Centrale,' de Mons. Ujfalvy.).

The shape of the beads is similar to those which, strung as the *ponchi*, form a common and ancient ornament worn on the arm by Hindu women of all classes.

Necklaces of this kind are strung on silk and gold cords of varied and interesting design. Men and women may be seen in large numbers in all large bazaars threading beads and plaques in this way. The same people prepare the silk tassels and bracelets, *Rákhi*, which Hindus wear in the month of Sáwan in honour of Kṛishṇa.

7 and 8. A pair of earrings. Gold enamelled and set with pearls and diamonds. Value 350 rs. Sugan Chand, Jeypore.

9. A charm, *Nauratan*, *Nava-ratna*, generally worn on the upper arm attached to a silk cord.

The ornament is set with nine different kinds of gems, which are said to represent the seven planets and the ascending and descending nodes.[1] These are as follow: the pearl, ruby, topaz, diamond, emerald, coral, sapphire, and cat's eye, *gomeda* (zircon). Kásináth, Jeypore.

10. Thumb ring, *Arsi*. In the centre is a small mirror, which is surrounded with gems.

Most Indian women wear this ornament, and by its aid are able at all times to see that their tresses are in order. Kásináth, Jeypore.

11. A necklace formed of plaques of enamel on gold strung on silk. On one side of each in Hindu characters are inscribed the words 'Sri-náth-ji,' or an invocation to the form of Krishna as worshipped at Náthdwára, in Meywar, or Oodeypore, a shrine of much note in Rájpútáná, and on the other impressions of the feet of the same god are supposed to be represented. Value 210 rs. Kásináth, Jeypore.

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[1] When the gods and demons churned the sea of milk to produce the *amrita*, or immortal food, one of the demons succeeded in obtaining and eating a little, sufficient to immortalise a portion of his body. The sun and moon told the story, hence have been doomed to be pursued and devoured by their enemy. This is the popular Hindu idea of the causation of eclipses, and their custom is to yell and cry out on these occasions, to induce Ráhu, the demon, to release his foe.

The art of enamelling on metal is successfully practised in many parts of India, but it is universally acknowledged that the best work on gold is produced at Jeypore, in Rájpútáná. The colours employed rival the tints of the rainbow in purity and brilliancy, and they are laid on the gold by the Jeypore artists with such exquisite taste that there is never a want of harmony; even when jewels are also used they serve but to enhance the beauty of the enamel.

The enamels of Europe and of Persia are poor and lustreless in comparison with those of Jeypore, and in none of them is the fiery red, for which the latter is so remarkable, at all approached.

At Jeypore enamelling is done on gold, silver, and copper, but it is in works in the most precious metal alone that it has secured the pre-eminence.

The following are the principal places at which the art is practised in India :—

On Gold.	*On Silver.*	*On Copper.*
Jeypore.	Multan.	Kashmir.
Ulwar.	Bahawalpore.	Many places in the Punjáb.
Delhi.	Kashmir.	Jeypore.
Benares.	Kangra.	
	Kulu.	
	Lahore.	
	Hyderabad, Sind.	
	Kurachi, Sind.	
	Abbotabad.	
	Nurpur.	
	Lucknow.	
	Cutch.	
	Jeypore.	

And by individual workmen at other places.

QUASI-ENAMELS.

Pertábgarh. Rútlám.

The special province of this article is to describe the enamel manufactured in the native States of India, and to compare it with the work executed elsewhere.

Labarte, in his 'Handbook of the Arts of the Middle Ages,' endeavours to prove that the art of enamelling originated in Phœnicia, and thence found its way into Persia, where it was known in the reign of Chosroes (A.D. 531 to 579). The Greeks and Indians, in their turn, he thinks, acquired the art from the Persians. He, however, mentions that Mons. Panthier, in his 'Histoire de la Chine,' quotes a document, in which it is stated that a merchant of Yoüetchi, or Scythia, introduced the art of making glass of different colours into China, in the reign of Thaiwonti (A.D. 422 to 451).

We may therefore justly conclude that enamelling, which is only a branch of the art of vitrification, was known at an early period, if it did not originate, in Scythia, the home of the Turanians. In the Boulak Museum, at Cairo, some of the jewels of the Queen Aahhotep (wife of Aahmes I. of the 18th Dynasty), who lived about B.C. 1700, are ornamented with blue glass and a species of *cloisonné* enamel. These facts seem to indicate a Turanian origin of the art, and there are many points connected with its practice in India which would appear to confirm the theory. It is remarkable that the best enamellers in Europe have been the Etruscan Florentines, and in modern India the Sikhs, both, it has been said, of Turanian descent.

The most ancient specimen of Indian enamel now in existence is probably the crutch staff of Mahárájá Mán Singh, of Jeypore, one of the greatest of the chiefs who adorned the Court of Akbar at the close of the sixteenth century.

This staff, upon which the Mahárájá leaned when standing before the throne of the Emperor, is fifty-two inches in length, and is composed of thirty-three cylinders of gold arranged on a central core of strong copper, the whole being surmounted by a crutch of light green jade set with gems. Each of the thirty-two upper cylinders is painted in enamel with figures of animals, landscapes, and flowers. The figures are boldly and carefully drawn by one who had evidently studied in the school of Nature; the colours are wonderfully pure and brilliant, and the work is executed with more skill and evenness than in enamel made at the present day. A large plate, one of the Prince of Wales's Indian presents, lately shown at the South Kensington Museum, proves the truth of this remark, as it will be at once observed that its colours are often of unequal depth and that there are blotches here and there which much impair its beauty. This, to some extent, however, may be due to the great number of colours attempted and to the unusually large size of the piece.

Both ancient and modern Persian enamels are more subdued in tone and more elaborately ornamented than this splendid specimen of ancient art, which is decidedly Turanian in the boldness of its design, in the nature of some of the subjects, as, for example, the lotus flowers and leaves, and in the daring manner in which the primary colours are employed to produce a harmonious whole. We must also recollect that the owner of this most venerable piece of enamel was one of the pillars of the throne of a true Turanian sovereign—a most munificent patron of the arts, alike of his new home in India and of his ancestral dominions in Central Asia—that he had himself governed the kingdom of Cabul, and that other works of art—for example, a number of carpets, still in existence at Jeypore—were brought by him from the North, and are decidedly Turanian in design.[1]

In many of these carpets the Tartar cloud and lotus are prominent features. So it is also with some of the wall decoration of the Jeypore palaces of this period. It is thus clear that at the time of the production of the earliest known specimen of Indian enamel Turanian art was in the ascendant.

Mahárájá Mán Singh is stated to have brought five Sikh enamel workers from Lahore, and the fact that the descendants of these men still procure their colours from that town to carry on the trade of their forefathers confirms that tradition. The principal enamellers in Jeypore, all descended from these Sikhs, are as follow:—

Hari Singh	descended from Zoráwar Singh.	
Amar Singh		
Kishan Singh	,, ,,	Jawahir Singh.
Ghuma Singh		
Shám Singh		
Gheesa Singh		
Amba Singh	,, ,,	Sookha Singh.
Gokal	,, ,,	Bhairún Singh.
Har Sookh Singh	,, ,,	Unknown.

The fifth family is extinct.

Hari Singh and Kishan Singh are considered the best artists, and to the latter was awarded the first prize at the late Jeypore Exhibition.

[1] In the Ain-i-Akbari, or Institutes of Akbar, by Abul Fazl, there is an interesting note under the head *Minakár*, or Enameller. He is said to 'enamel cups, flagons, and rings; he first lays on the colour, and after enamelling puts the metal into the fire two or three times. For a tola of gold that he enamels he charges 16 dams (two-fifths of a rupee), and for a tola of silver 7 dams.' These were probably the prices paid for inferior work. Nothing is mentioned with regard to the history of enamelling and allied arts, but it is stated that Akbar did his utmost to attract the best artists from all parts of the world.

The enamellers rarely work directly for the public, but execute orders for the rich jewellers, who usually send them the article to be enamelled ready for the process.

Enamelling or painting on metals with mineral oxides—in such a manner that the colours are fixed upon or adhere to the metal—is done in several ways. That by encrustation is the Oriental method.

There are two kinds of encrusted enamels—the *cloisonné* or filagree enamel, and the *champ-levé*, in which the outline is formed by the plate itself, while the colours are placed in depressions hollowed out of the metal to receive them and are made to adhere by fire.

The design is prepared by the *chitera*, or artist, generally a servant of the master jeweller, who also keeps books of patterns, some of great age, from which customers can make a selection, generally with a very good idea of the result to be obtained in metal, as may be judged from the coloured illustrations in the first volume of this work.

The *sunar*, or goldsmith, then forms the article to be enamelled, and afterwards passes it on to the *ghurai*, the chaser or engraver, who engraves the pattern. These men are not Sikhs, but ordinary members of the goldsmith or carpenter sub-castes of Hindus. The engraving is done with steel styles, and the polishing is completed with similar tools and agates.

The surface of the pits in the gold is ornamented with hatchings, which serve not only to make the enamel adhere firmly, but to increase the play of light and shade through the transparent colours. The enameller or *minakár* now applies the colours in the order of their hardness, or power of resisting fire, beginning with the hardest. Before the enamel is applied the surface of the ornament is carefully burnished and cleansed.

The colours are obtained in opaque vitreous masses from Lahore, where they are prepared by Mahomedan *manihars*, or bracelet makers. The Jeypore workmen state that they cannot make the colours themselves.

The base of each colour is vitreous, and the colouring matter is the oxide of a metal, such as cobalt or iron. Large quantities of cobalt are obtained from Bhagore, near Khetri, the chief town of a tributary state of Jeypore, and are used in producing the beautiful blue enamel.

All the colours known can be applied to gold. Black, green, blue, dark yellow, orange, pink, and a peculiar salmon colour can be used with silver. Copper only admits of the employment of white, black, and pink, and even of these the last is made to adhere with difficulty (this applies to Jeypore copper enamels). In the order of hardness and of application to the metals the colours are as follow: white, blue, green, black, red. The pure ruby red is the most fugitive, and it is only the most experienced workmen who can bring out its beauties. Moreover the Jeypore artist alone succeeds in giving the transparent lustre to this colour which so charmed and surprised the jurors of the earliest great international European exhibitions. The enamel workers at Ulwar, an offshoot from Jeypore, are sometimes fairly successful, but the Delhi jewellers, who turn out a great deal of inferior enamel, only produce a red with an orange or yellow tinge.

The Jeypore artist is renowned not only for the purity of his colours, but for the evenness with which they are applied—though here he, too, does not equal the early enamellers in skill; partly, perhaps, because of the haste with which everything is wanted in the present day, but chiefly owing, in important works, to the great sizes now attempted. The mediæval workmen rarely undertook such large specimens, but generally built up any considerable piece by uniting many smaller ones. The enameller, as before mentioned, begins with the whites, and usually burns in each colour separately, though two or more may be fixed at one firing. The colour is pulverised and made into a paste, which is applied with a probe. As soon as a sufficient number of pieces of the same colour are ready, the furnace—a very primitive construction of clay—is charged with charcoal of fine quality, and made hot. The ornaments are put on a piece of talc over the glowing fire, and the heat is maintained at such a degree, and for such a time, as experience has proved to be requisite for fixing the particular colour.

The piece is next polished with *kurund*, or corundum, and if after this any defect in the enamel

should appear the work is done over again. The ornament, after polishing, is heated gently, and cleansed by rapidly immersing it in a strong acid solution made from fruit. Each colour—or group of colours in some cases—requires similar care, and, as large specimens may have to be fired as many as eighteen times, it is evident that the cost of enamelling must always be heavy, and that really good pieces can never be prepared hastily.

The enameller always works in his own home, and is assisted by most of his family. For example, in the house of Kishan Singh the father works in a room on the ground floor, to enable him to watch the furnace, which from time to time is fed by the women of the family, who carry on their domestic occupations in the central courtyard; his sons and grandsons sit in a small hut on the roof, painting the enamel colours on to ornaments of all kinds, ranging, in the case of the sons, from elaborate plates—to small lockets and similar articles, upon which the youngest children, of seven or eight, are trying their powers. Each artist sits on the ground before a low stool, in front of which are ranged his moistened colours, in a pallet made of a row of depressions in a long piece of brass. His dry colours, tools, and other appliances are also placed on the stool.

Rare old designs, valuable ornaments and pigments, are tied up in dirty rags, and kept in niches in the walls of the rooms. A strong carved door shuts off the house and its occupants from the street, and serves to keep out thieves and too curious visitors.

Such are the conditions under which most art work is executed in India.

If the process of firing is done immediately after each colour is applied, the ornament, if of the ordinary character, can be enamelled and set with gems at the rate of about three or four days for each tola, or one rupee weight; thus, for example, a bracelet of five tolas weight would take from fifteen to twenty days for completion. The cost varies, according to the number of colours, from two to five rupees for each tola in weight of gold. Large pieces cost more in proportion.

The total annual sale of enamel in Jeypore is about 20,000 rupees, of which, perhaps, a third may be for Europeans.

It has been frequently stated that the manufacture of enamel is a royal monopoly at Jeypore. This is incorrect. When work has to be done for the Court, all other orders are put aside until its completion; but beyond this there is no restriction—not even a tax upon the manufacture. It is a case of the largest and most important purchaser having the first claim; and it is simply owing to the liberal patronage of the Jeypore princes, especially at times of unusual distress or scarcity of money amongst the ordinary purchasers, that the enamellers, like so many other art workmen, have been able for so long a period to remain at their capital.

The uses to which enamel is put are very varied. All the better kinds of native jewellery are enamelled on the back, and usually, also, on the edges and between the gems in front.

Charms, armlets, anklets, or bangles, and necklaces, are made in large numbers; and for the use of princes and nobles the handles of swords, of daggers, of chowries, of fans or of umbrellas, of whisks of yak-tails, peacocks' feathers, or ivory threads, and sometimes vessels are prepared.

Horse, camel, and elephant trappings have also been adorned with gold enamel; in short, where gold and jewels can be employed for enriching metallic surfaces enamel is equally available, and with precious stones it can also be used as a foil, or to enhance their beauty.

A magnificent collection of Jeypore enamels, which was presented by H.H. the late Mahárájá of Jeypore to H.R.H. the Prince of Wales, was for some time exhibited in the Indian Section of the South Kensington Museum.

The following list is taken from the catalogue of the Jeypore Exhibition of 1883; it will give an idea of the style and cost of articles made for Europeans :—

	Rs.	as.	p.
Bracelet, crocodile pattern	100	0	0
„ oval in cross section	108	0	0
„ plaques of Jeypore enamel, with Pertábgarh work on the backs of each	108	0	0
„ set with diamonds	200	0	0

	Rs.	as.	p.	Rs.	as.	p.
'Atrdán (perfume holder) and tray (a large piece)	—	—	—	490	0	0
Ditto, smaller	—	—	—	165	0	0
Fish ring, enamelled	—	—	—	6	8	0
Pair of earrings	—	—	—	18	0	0
Lockets, mango-shaped, weighing from ½ a tola to 2½ tolas	15	0	0 to	75	0	0
„ flat, English shape	25	0	0 to	75	0	0
Necklaces, plain or set with gems	210	0	0 to	1,200	0	0
Hair pin	—	—	—	10	0	0
Breast pin	—	—	—	12	0	0
Toothpick	—	—	—	7	0	0

Besides these, sleeve links, card cases, match boxes, whistles, jointed fish charms, scarf rings, and brooches are made.

The most characteristic and inexpensive examples of the work are perhaps mango-shaped charms or lockets, which may be bought for from 25 to 35 rupees, and bracelets at about 95 to 150 rupees each.

The *kairi*, or mango-shaped locket, is used by Hindus to contain scent, and by Mahomedans to hold a small compass to indicate the direction of Mecca. The bracelets are usually oval in section when made for Europeans, and are enamelled as carefully on the inner as on the outer surface. The ornament is always made hollow, and is filled up with a composition, composed of two parts of alum and one of salt, pulverised together and heated with the specimen. The necklaces are generally series of plaques united by chains or links of gold, and are reversible, the back being enriched with medallions of Pertábgarh or Rútlám enamels.

Necklets or *hárs*, rosaries, and watch chains of enamelled balls are also made. As the plaques used as brooches afford good surfaces for enamelling, the designs upon them are bolder than usual.

Large cups and plates are occasionally made, and it is evident that the art may be applied to many other uses, such as the adornment of the cases of ladies' watches, of small boxes, and of church plate.

All the above remarks relate to work on gold. The Jeypore jewellers have always maintained that, for good enamelling, only the pure metal can be employed. To a certain extent and for some colours this is correct, but fair results can be obtained on 22 or even on 18 carat gold, and no doubt for many small ornaments they adopt the lowest standard possible, and profit by so doing.

Silver enamel of good quality is frequently made in Jeypore by Gooma Singh and at the School of Art, but its production is not much encouraged by the jewellers, and the men do not like to work in this metal, as the difficulties of fixing the colours and the risks are much greater than when gold is used.[1] There is some demand for false eyes for idols in enamel on copper, but, beyond this, little work is executed in that material.

Unlike some of the *champlevé* copper enamel of Limoges, the flesh of figures is always done in colour and not in gold. The Jeypore enamel is very different from that of Limoges, in which, moreover, the beautiful red hues are not attempted. The nearest approach to this colour in the excellent collection of the latter at the British Museum (London) is an orange red on the coat of a man standing near the cross in a study of the crucifixion by Jean de Court, circa 1550.

There are some good examples of enamel on the precious metals at the same museum—for example, the dagger of Hyder Ali (A.D. 1728–1782), given by him to Sir Hector Monro, K.C.B., the sheath mounts of which are fair specimens of Jeypore enamel on gold.

Close to this is a dagger with ornament in Persian enamel.

Traces of red enamel very similar to that of Jeypore are observable on a pair of snuffers made in Italy in the time of Henry VIII. for Cardinal Bainbridge; this is interesting as the work, in all probability, of Florentines of Turanian descent.

[1] A few pieces of old silver, Jeypore enamel, were exhibited at the Calcutta Exhibition of 1883 4.

In the Jewellery Section of the Indian Museum at South Kensington there are many specimens of enamel on gold, as, for example—

No. 03,003. Three coarsely-enamelled Nathdwara charms (a holy shrine in Rájpútáná). From Jeypore.

No. 08,668. Dragon's-head bracelet, labelled 'Bengal.' Probably fair Jeypore gold enamel.

No. 03,304. Necklace with gold enamel on the back.

No. 3,400, section Arms and Armour, is a good specimen of Persian work on gold enamel sword mounts.

As regards design, it is unquestionable that the modern Indian work is less artistic than the old. The boldness and character shown in the older examples have given place to elaborate repetitions of the Persian floral and geometrical ornament.

The truth of these remarks is not only borne out by the illustrations which accompany this article, but was evident to the jurors at the Jeypore Exhibition, who had a good opportunity of comparing some fine old specimens, lent by Indian princes, with a large selection of modern examples of weapons and plate, such as hookahs and their appurtenances. Mr. Kipling, the official reporter for the Enamel Classes, writes that 'one or two articles of an older date in the loan collection, *e.g.* a dagger sheath from the Mahárájá of Jeypore, were superior in tone and quality of colour to any new work shown.' H.H. the Mahárájá of Jhallawár exhibited at Jeypore a dagger the gold sheath of which was beautifully decorated with Persian enamel in about twelve different colours. The superiority of the Indian work even to this charming example was unquestionable, and it was dependent upon the judicious use of pure primary colours harmonised as only the Indian artist knows how to do, instead of by employing a lower scale of tints.

It has been observed that in England the art of enamelling has been greatly depressed and retarded by the considerable advantage the enameller derives from the discovery of any colour uncommonly brilliant, clear, or hard, as on this account the artist naturally endeavours to keep his process secret, as the source of private gain. This is equally true of India, but it is evident that to know how to produce certain colours is by no means the only cause of success, as in families using the same pigments, and, presumably, all equally well acquainted with the technical processes, one—as, for example, the father, in Kishan Singh's household—may be a master workman, while his sons are only in the second or third rank. The power of producing a good pure red is the measure of the ability of the enameller.

Mr. Baden Powell, in his excellent account of Indian enamelling in the 'Handbook of the Manufactures of the Punjáb,' has given formulæ for making some of the enamel colours; but, as little is known on the subject, and objections are made to disclosing what are really trade secrets, it has not been thought necessary to attempt to describe them here.

Some fine silver enamel work was sent to the Jeypore Exhibition from Bahawalpur—

	Rs.	as.	p.
A *surálhi*, or water bottle	85	8	9
A tumbler	87	8	0
A scent phial ('atrdán)	17	8	0
An antimony holder (*surmadáni*)	16	5	11

All these articles were parcel-gilt silver enamel, coloured dark blue and emerald green. The patterns were chiefly conventional flowers in panels, scrolls, and geometrical diaper work. The general effect was rich and handsome. This work does not require frequent firing. It is probably of the same origin as the Multan enamel, which is stated by Mr. Baden Powell to have been first made there by one Naulu, 400 years ago. An illustration is given (Plate XIII. No. 3) of a portion of a bracelet from Multan. The colours generally employed are blue, black, yellow, and several shades of orange, brick-dust red, or pink. The articles manufactured are chiefly personal ornaments in silver, such as bracelets, necklaces, studs of various kinds, &c. The principal dealers are Vasu Rám and Khema Rám, who charge about 1 r. 4 as. to 2 rs. per tola for workmanship.

A few very cheap enamel ornaments of similar character were sent from Hyderabad in Sind to the Simla Exhibition of 1881. A good red colour was used effectively in some of them.

The enamels from Kangra and Kulu, also applied to silver jewellery, are remarkable for the excellence of their blues and are often parcel gilt. Specimens from all these places are shown at the Indian Museum at South Kensington.

The Rewah Durbar exhibited at Jeypore a magnificent silver-gilt and enamelled hookah, made at Lucknow by Lachhman Dás and Shám Lál, the blue and green enamelled grounds contrasted beautifully with the flowers of white spinel. There is also a fine hookah in the new Indian collection at South Kensington, in which yellow, brown, orange, and light blue tints are employed in addition to the dark blues and green ; the general effect, however, is poor, and not equal to a plate of similar work from Kashmir displayed in the same case.

PERTÁBGARH ENAMELS.

The so called green enamels made at Pertábgarh, a small town, the capital of a Hindu principality in the Oodeypore or Meywár Political Agency, are not true enamels.

The mode of preparation is kept most carefully secret by the two or three families who practise the art.

The work is sold in the form of flat plaques of different shapes, which are afterwards utilised in many ways, either as separate ornaments or as backings for enamelled brooches or bracelets, which can thus be worn with either side outmost.

The medallions are composed of green glass, upon which quaint patterns of figures, landscapes, and flowers are traced in gold. A piece of white foil with silver backing, termed *dánk*, is placed behind the glass, and serves to give that peculiar lustre and depth of colour to the ground which is so much admired.

In the absence of exact information, which it seems impossible to procure, it may be noted that native authorities state that the patterns are etched into the glass by means of a strong acid (probably the hydrofluoric), and that the incisions are filled with very fine and pure powdered gold, which is made to adhere to the ground by exposing it first to a very high temperature in a furnace, and then to prolonged gentle heat in an oven.

Some writers have thought that the figures are cut out of a piece of gold leaf, which is afterwards applied to a layer of hot enamel. Neither of these explanations can be held to be perfectly satisfactory.

There is a wall frame at the Indian Museum in London containing numerous specimens of this work (Nos. 9684, 9685, 9686, 9687 ; section Jewellery).

In a large plaque at the Geological Museum in Jermyn Street, London, the gold figures appear so deep as to favour the view of their being cut out of a sheet of gold leaf.

Jagan Náth and Nábh Chand—Hindus—are the principal makers at Pertábgarh.

RÚTLÁM ENAMEL.

Rútlám quasi-enamel differs from the Pertábgarh work in the colour of the glass, which is blue.

Rútlám is the chief town of a small State in the Central Indian Agency, not far from Pertábgarh.

CHAPTER IX.

JEWELLERY.

PLATE CXX. 1. Necklace of small oval gold plaques set with turquoises and pearl drops, all strung on silk.

2. Head ornament. Gold, diamonds, and pearls. 125 rs.

3. Turban ornament. Gold enamelled with pearl drops.

4. Necklace and pendant. Gold enamelled plaques set with diamonds and emeralds, and united by pearl chains.

5 and 6. A pair of earrings, *Pipal patti.* Pendants shaped like the *pipal* leaf. Diamonds and pearls. Value 200 rs.

7. Thumb ring with a mirror set in turquoises, *Arsi.* Value 30 rs.

8. Thumb ring set with diamonds. Value 75 rs. Kásináth, Jeypore.

PLATE CXXI. 1. Forehead ornament, *Bena.* 175 rs. Diamonds, pearls, and rubies.

2. Necklace of gold wire chains, enamel clasps, and pendant. The large stones are emeralds, the rest diamonds. 800 rs.

3 and 4. Pair of bracelets of gold chains, and diamond clasps set in gold and blue enamel. 700 rs.

5 and 6. Pair of ear ornaments with pearl chains and gold enamel pendants, *Phúl Jhúmka.* 150 rs.

7 and 8. Pair of diamond and pearl earrings. 75 rs.

9 and 10. A pair of earrings. Enamel and pearl.

11 and 12. A pair of earrings. Enamel with pearl pendants. Kásináth, Jeypore.

PLATE CXXII. 1 and 2. A pair of bangles or anklets.

3. Necklace of pierced golden bells with alternate dog bells, also gold. All strung on silk. 225 rs.

4 and 5. A pair of bracelets with gold-pointed beads strung on silk.

6. Necklace of gold clasps and chains.

7. Necklace of gold balls, *Hár.* 210 rs.

8. Torque, or collar, of gold. Hollow. 100 rs.

9. Pendants for the arm, of gold grapes. 250 rs.

10 and 11. A pair of gold bangles.

12 and 13. Bracelets of gold balls strung on silk.

14. Arm ornament of red gold with bead tassels.

PLATE CXXIII. Silver jewellery.

1. A set of toe rings with connecting bands. All ornaments with grape-like drops, *Paezeb.* Back view.

2. Front view of No. 1. 16 rs. the pair.

3. A pair of bracelets with hollow oblong beads strung on silk, *Ponchi* or *Pahunchi.* 16 rs. the pair.

4. A pair of bracelets, in which the beads differ slightly from No. 3. 16 rs. the pair.

5. Chain anklet or bangle, *Maraithi.*

6. Bangle or anklet. 70 rs. a pair.

7. Necklace. 60 rs. Kásináth, Jeypore.

PLATE CXXIV. Silver jewellery.

1. Bangle or anklet, *Paezeb.* Composed of interlacing links and grape-like drops. 160 rs. the pair.

2. Necklace with pendant. 11 rs.

3. Necklace, a combination of the *panchmunia* and a diaper pattern.

The *panchmunia* is made up of five balls, which represent the blossom of the *babul* (*Acacia arabica*) tree. These balls are usually united in sets of five, and are worn in gold or silver by women of all classes in Western India. This ornament, which was made at the Jeypore Jail, took the first prize at the Exhibition.

4. Armlet, *Bázu.* This is a very favourite ornament among all classes. It is worn on the upper arm. 26 rs. the pair.

5. Pair of anklets, *Maraithi* or *Sankla.* 18 rs. the pair. All except No. 3 exhibited by Lálá Kásináth, Jeypore.

PLATE CXXV. Silver Jewellery.

1. Ornament for the head and ears, *Phuljhumka.* The broad pieces pass over the sides of the head, so that the pendants may hang down near the ears. 20 rs.

2 and 3. Earrings, *Phuljhumka.* 16 rs. the pair.

4. Necklace with pendant of grape-like drops.

5. Bracelet with clusters of grape like drops, *Gúgridár Bangri.*

6. Bracelet with pendant, *Bangri.* 18 rs.

7. Necklace with pendant containing a miniature painting made at Delhi. 40 rs.

8. Bracelet composed of six balls of grape-like drops, *Nogri.* 22 rs.

9. Hollow bracelet, engraved and pierced, *Neuri.* 6 rs. Exhibited by Lálá Kásináth, Jeypore.

The forms of Indian jewellery are almost endless; it has therefore been impossible to reproduce more than a few of the most characteristic examples.

The prices given in the list are of little value, as so much depends upon whether the ornament is solid or hollow, engraved or plain, and so on.

The Jeypore charges vary from 2 annas to 8 annas for each tola, or one rupee in weight of silver, and from 4 annas to 2 rupees per tola of gold.

The most ancient forms of jewellery are worn by the lower classes, and are made in base metal. As these ornaments have little intrinsic value they often descend from mother to daughter through many generations, especially amongst the 'Brinjaras,' or wandering grain-carriers. The oldest coins in circulation are for the same reason of copper and brass.

The antiquity of the designs will be readily seen by comparing them with the ornaments carved on the statues in ancient temples.

A large collection of such peasant jewellery has been brought together in the Jeypore Museum, and comparison of many of the most beautiful and archaic specimens with the ornaments of a series of old images of Chohan times obtained at Sámbhur, now in the same institution, would prove the truth of the foregoing remarks. The value of such collections is, therefore, inestimable.

The Indian languages are peculiarly rich in names for jewellery, the possession of which is perhaps, the principal happiness of the women and the most common topic of conversation amongst both sexes. As ornaments are used quite as much for their intrinsic value as for their beauty, they are frequently made extremely heavy, and are worn in every possible position and in the utmost profusion.

Moreover, as the savings of the people in prosperous times are put on their persons, only to be melted up in years of scarcity, or when the owner becomes poor, there is always abundant employment for the jeweller. The temples, being less influenced by these causes, often contain beautiful examples of ancient workmanship.

Long lists of Indian jewellery will be found in the second volume of the Report of the Lahore Exhibition, compiled by Mr. Baden Powell, and of Mussulmans alone in the Kánún-i-Islám, by Shareef.

SUMPTUOUS JEWELLERY.

PLATE CXXVI. Crown, *Mookat*, belonging to H.H. the Mahárájá of Rewah. At the rim is a band of table diamonds. The dome is of gold enamel and is ornamented with bands of pearls. In front are seven leaves of diamonds with edges set with pearls. A *krít*, or forehead ornament, set with large diamonds and five emerald pendants springs from the front, and a coif of pearls hangs in rear. The aigrette is of silver and gold thread. The dome is of enamel. The stones are set in enamel and backed by foil. There is also a row of diamond drops in front, the one in the centre, which is cylindrical, being worth 6,000 rs. Total value 1,36,996 rs. 4 as.

2. A forehead ornament, *Sirpech*, of gold set with cut rubies, with pearl and ruby cords. Backing, Delhi gold enamel. (H.H. the Mahárájá of Rewah.) Value 4,250 rs.

3. Bracelet enamelled and set with diamonds.

A pair of these, two armlets, and two rings are valued at 50 rs. (H.H. the Mahárájá of Rewah.)

PLATE CXXVII. 1. *Rájpat.* Crown with handsome *krít*, or front ornament, of leaflets of diamonds with emerald pendants, and a central large ruby. Below it is a plaque in which is set a beautiful sapphire, worth 20,000 rs., cut into the form of the god Chatarbhúj, the four-armed Vishnu. On either side are sprays of small diamonds, and there are also seven crescents of diamonds surrounded by circles. From the rim, which is composed of large diamonds and pearls backed by foil, are suspended large oval pearls. The plume is of blue threads. Value 91,319 rs. 9 as.

2 and 3. Diamond rings referred to under No. 2, Plate CLXII. Flat-faced cut rose diamonds set *à jour*. (H.H. the Mahárájá of Rewah.)

PLATE CXXVIII. Head dress, *Pagri*, with plume of diamonds. The cap is covered with pearls and diamonds, and there are numerous emerald drops. 53,000 rs.

2. *Bazu*, or armlet, set with diamonds. (H.H. the Mahárájá of Rewah.)

PLATE CXXIX. 1. Necklace of rubies and emeralds. Stones in the natural form, but polished The largest ruby has cut upon it in beautiful characters three inscriptions as follow:—1, Akbar Shahi, 987 (A.D. 1580); 2, Sahib-i-Kirán Sani; 3, Shah Jehán Akbar. It therefore belonged to the famous emperors Akbar and Shah Jehán. This ruby is worth 12,000 rs. Total cost 18,000.

2. Necklace of emeralds, some cut and others with

only the natural facets polished. Some of the stones are arranged as buds in the midst of gold-enamelled leaves, and are set with diamonds. Good and bad stones are mixed together indifferently. Total value 40,000 rs.

3. Necklace of rubies, of which the largest is in an open setting of gold. It is worth 5,600 rs. and is inscribed, 1, Shah Jehán Akbar; 2, Shah-i-alam Akbar Pádshah. Total value 18,000 rs.

4. Plume of diamonds and pearls, *Turah*. 13,000 rs. Made in Calcutta.

The Rewah crowns were made in the reign of the late chief of that State, but it will be noticed that the former history of some of the larger stones was known. Jewellery frequently changed hands in the last century, and in all probability many of the larger gems in these magnificent head ornaments belonged to the Moghul sovereigns of Delhi. Some of the rubies in the Rewah collection we know, from the inscriptions engraved upon them, were formerly in the possession of the great emperors of that house. Most of the regalia of the Moghuls fell into the hands of Nádir Shah, the Persian conqueror, and what escaped him went either to the Rohilla—Abdalla—or to the Mahrattas. At Ulwar there is a large ruby worn in a *bázuband*, or armlet, which bears Abdalla's name; but, wherever the gems may have been, provided they did not get into Europe—where they would probably be cut or recut—they were almost sure to find their way back to Delhi, the great central jewel mart of India.

Most of the smaller diamonds in these ornaments are cut in a style that has not been adopted for many years past. They are tables with the edges facetted. In the larger stones the natural angles are merely polished, as little as possible of the surface being removed. In the diamonds facets are cut, as otherwise the peculiar properties of the gem would be lost, but in the rubies no attempt beyond polishing has been made to enhance their beauty. Emeralds fare little better. The author has seen a necklace of these stones of far greater value than those photographed in Plate CXXIX., in which the gems were strung on iron wire and only roughly polished, no attempt having been made to improve their appearance by cutting off the parts that were most flawed. Pearls seem to be the only gems an Indian thinks of selecting for beauty of form or purity of colour. Even these are frequently drilled in two opposite directions, so that they can be strung either as bracelets or necklaces. When worn on a single cord the cross openings are filled up by small seed pearls. The most valuable stones of all kinds are perforated and worn with others of little worth or no beauty. In fact, precious stones are chiefly prized because they represent so much money. The native of India, however, contrives to get the beauty and fire of gems out of mere scales with which his arms and jewellery are enriched, and does not think it necessary to employ valuable stones merely as ornaments.

In the Mani-málá, a treatise on gems, by Rájá Commander Sourindro Mohun Tagore, C.I.E., of Calcutta, will be found a most interesting and complete description of all matters bearing on this subject, including the supposed medicinal virtues of precious stones and the history of many famous specimens.

Hindu princes rarely wear crowns at the present day, though in ancient times it appears to have been customary for them to have generally done so. The *pagri*, or headdress of folds of cloth, affords quite sufficient scope for the display of any amount of wealth, and has the merit of admitting a new arrangement of its ornaments from day to day. The three superb crowns of the Rewah chief approach in form those used by European sovereigns. The dome of the *mookat*, Plate CXXVII., is of gold, which was somewhat coarsely enamelled at Delhi. The setting of the gems is also enamel on gold, and red foil has been used as backing, especially in the forehead band. The largest diamond, which hangs from the front, is supported by several loops of silver wire.

The foundation of the *rájpat*, Plate CXXVII., is cloth. The ruby in the centre of the front ornament is very inferior, and is only made at all presentable by the red foil behind it. The pearl pendants are rough oval stones of large size, many of them having a green hue. The special feature is a sapphire carved into the form of the four-armed Vishnu. As the sapphire is held by

Hindus to bring misfortune, the subjects of the Rájá of Rewah looked upon his selection of such a large specimen for a state headdress as being most inauspicious.

The third Rewah crown, Plate CXXVIII., is, perhaps, the most pleasing of the three. The foundation is cloth and the gems are set in gold cord. The plume of diamonds, Plate CXXIX. 4, was made by Messrs. Hamilton and Co., of Calcutta, who with small stones have produced a far greater effect than that attained by the makers of the much more valuable crowns. Three necklaces of large rubies and emeralds are also shown in Plate CXXIX., to illustrate the remarks that have been already made on the subject of rudely polished gems. Several of the emeralds have been roughly grooved, but the rest of the stones might have been picked out of a stream, bored, and placed where they now are. Most Indian nobles possess strings of such stones and wear them without further preparation. The remaining examples in this section require little notice; the stones are all flat, with the settings inartistic, except, perhaps, Plate CXXVI. 3, the enamel bracelet with diamonds, which terminates in elephants' heads.

The *sirpech* is worn in front of the *pagri*, or turban.

The back of the *bázuband* (Plate CXXVIII. 2) on the upper arm is richly enamelled, and it was to display this that the specimen was exhibited by the Ulwar State.

CHAPTER X.

IVORY CARVING AND INLAY.

PLATE CXXX. 1. A *Púshtkár*, or back-scratcher, of ivory, 1′ 6½″. The shaft is painted green, with a diaper pattern in gold. At the top is a red hand clasping a flower.

2. Whisp, *Chauri*, with flat leaves springing from a triangular stem, which is covered with a raised gold diaper pattern. A flower bud terminates either end of the shaft.

3. Whisp, *Chauri*, with narrow flat leaves springing from the cup-shaped top of the shaft, which is covered with raised figures, Chinese and European, on a green ground.

4. *Púshtkár*, or back-scratcher, of ivory, 1′ 6″. Shaft ribbed. At one end is a red hand, on the other a carved flower with green foliage. (H.H. the Mahárráná of Oodeypore.)

PLATE CXXXI. 1 and 4. Two of four immense boar tusks. The largest was 18″ round the curve and 6″ in circumference; the smallest 11½″ by 3½″.

2. An ivory mace, such as would be carried before a prince by the *chobdárs*, or mace-bearers. They are usually silver-plated.

3. A carved elephant goad, *Ankas*, of ivory, *Gota*. The elephant goad is generally made of steel. At the Oodeypore Court a present of this article, handsomely ornamented in gold, is commonly made to visitors of high rank.

PLATE CXXXII. 1, 2, and 3. Ivory *Bartánas*, used to ease the pressure of the turban, or *pugri*.

4. Sceptre or crutch of ivory.

5. Rose carved in ivory. (Lent by H.H. the Mahárráná of Oodeypore.)

PLATE CXXXIII. 1. Powder flask, *Hamancha*, made of semi-transparent horn, with cap and ornaments of ivory. The cap is carved with a bouquet of flowers springing from a crocodile's back. The tip is made up of one sea monster swallowing another, in whose mouth is the stopper. Round the neck are a number of ivory rings painted with a red pattern. The cord rings are carved into flowers.

2. Similar to No. 1, but the cord pieces rise from the backs of tortoises. (Jeypore Armoury.)

PLATE CXXXIV. 1. Powder flask, *Hamancha*. Similar to Plate CXXXIII. No. 1. The top of the cap is shown.

2. Similar to No 1. The cord rings are dogs playing on the top of tortoises. The tip is a bold, splendidly carved elephant's head with rings round the neck.

3. Similar to No. 1. Showing the top of the cap, on which is represented Shíva riding on his bull, or Nándi, with his wife, Parvati, on her tiger (given in colour, Vol. I.) (Jeypore Armoury.)

PLATE CXXXV. 1. Powder flask. Buffalo horn inlaid with ivory and mother-o'-pearl. Sitá Rám, Etawah, near Kotah. (Shown in colour in Vol. I.)

2. Powder flask. Fish-shaped, similar to No. 1.

PLATE CXXXVI. 1. The top of an ivory casket made in China. (Lent by H.H. the Mahárájá of Ulwar.)

2. Whisk, or *Chauri*. Said to contain five thousand threads of ivory. Made at Bhurtpore by Ragonáth, a member of a family employed by H.H. the Mahárájá of Bhurtpore. Value 70 rs. 6 as. 6 p.

PLATE CXXXVII. Carved ivory pen box. Value 103 rs. (Contributed by H.H. the Mahárájá of Patiála.)

Carved ivory work-box. (Contributed by H.H. the Mahárájá of Nábha.)

PLATE CXXXVIII. 1. Carved ivory elephant, with howdah and seated figures, attended by four spearmen on a stand. (Lent by Mahárání Surnamoyee, of Kasimbazar.) Value about 45 rs.

2. Carved ivory bullock cart, *Rath*, with a pair of bullocks on a stand. (Lent by the Mahárání of Kasimbazar.) Value about 20 rs.

PLATE CXXXIX. Ivory carving.

1. The goddess Mahakáli killing the demon Bhainsisúr. She is supported by two attendants and her sons, Ganesha, God of Wisdom, and Kartikeya, God of War. Behind is a large ivory screen. 55 rs. Made by Lálvihári Mistri, Enatola Bágh, near Murshídabad.

2. Ivory, antimony holder, *Súrmadáni*. 2 rs. 8 as. Made at Patiála.

3. A pair of ivory bullocks, a plough, and ploughman. 15 rs. Lálvihári, Murshídabad.

4. Carved ivory walking-stick. Made near Murshídabad. (Lent by Dr. Shircore.)

Obtained the first prize for ivory carving.

PLATE CXL. 1. Ivory cover, pierced into a fine pattern. Made at Ulwar.

2. Ivory antimony holder, *Surmadáni*, ornamented with pearls. Made by Nand Kishor at Ulwar.

3. Carved ivory box. Made in China.

4. Bouquet of flowers and fruit, with birds on a stand. Made at Patiála.

5. Cup and cover of very thin ivory.

6. Turned ivory box, with sides minutely perforated. Made at Ulwar.

7, 8, and 9. Small ivory toys. Made at Ulwar. (Lent by H.H. the Mahárájá of Ulwar.)

PLATE CXLI. A cabinet of *shisham* (acacia) wood inlaid with ivory. Price 68 rs. Kuniya Lál, Hoshiárpúr.

PLATE CXLII. 1. Mirror, with frame. *Shisham*, or acacia, wood inlaid with ivory. Price 30 rs.

2. A pen box of acacia (*shisham*) wood inlaid with ivory and brass. Price 7 rs.

3 and 4. Two rulers. Price 8 rs. each. Made in the workshops of Kaniya Lál and Rájmal, Hoshiárpúr.

PLATE CXLIII. A sideboard, *Almirah*, (*armoire*), of dark wood (acacia or *shisham*) inlaid with ivory. Cost 168 rs. Ata, Mistri, Hoshiárpúr.

PLATE CXLIV. Wall bracket and cups. Acacia wood inlaid with ivory. 60 rs. Workshops of Kaniya Lál and Rájmal, Hoshiárpúr.

PLATE CXLV. 1. Upper part of wall bracket. Acacia wood inlaid with ivory. Price, with stand, 33 rs. 12 as. Ata, Mistri, Hoshiárpúr.

PLATE CXLVI. 1. Lower part of wall bracket (Plate CXLV.) Ata, Mistri.

2. Picture frame. Wood inlaid with ivory. Workshops of Kaniya Lál and Rájmal, Hoshiárpúr.

PLATE CXLVII. 1. Box. Wood inlaid with ivory, with silver clamps. 16 rs.

2. A pair of bathing clogs. Ditto. 2 rs.

3. A box with a mirror inside. 13 rs.

4. A long walking-stick. 6 rs.

Workshops of Kaniya Lál and Rájmal, Hoshiárpúr.

PLATE CXLVIII. 1. Picture frame of buffalo horn, ornamented with ivory fret carving, which is united to it by ivory pins. 12 rs.

2. Watch and ring box. Tortoise shell with ivory fret carving, ivory clamps, and engraved pattern in black lines. 35 rs.

3. Watch box. 25 rs.

Factory of Ganzúla Chinna Viráná—Vizagapatam.

PLATE CXLIX. Chest of drawers with cupboard. Sandal wood inlaid with ivory and wire in patterns of different kinds, usually called Bombay inlay. 125 rs. Sorabji—Bilimora, near Surat.

PLATE CL. A complete series (50) of patterns of Bombay inlay. Made by a workman in the employ of Messrs. Watson and Co., Esplanade, Bombay.

With the exception of Travancore, most of the chief places at which ivory is carved sent specimens of their work to Jeypore.

To Murshídabad and its vicinity the pre-eminence must be given. The best of the toys were contributed by the Maháráni of Kasimbazar and Lálvihári, of Enatola Bágh, near Murshídabad, who manufactures them himself. Such articles hardly serve any useful purpose, and require the greatest care for their preservation. Lálvihári will, however, make sets of chessmen sufficiently strong for use. The stick contributed by Dr. Shircore (Plate CXXXIX. 5) is an excellent work of art, in which the design and workmanship are alike good.

Major Cole, in his 'Notes on the Simla Exhibition of 1881,' has pointed out how much Indian ivory carving is 'to be admired for the elaboration of detail and for picturesque grouping of animals and figures,' and 'that the geometrical and foliated ornament is always first-rate.' He thinks that the production of carved ivory suitable for furniture should be encouraged.

H.H. the Mahárájá of Karauli lent a chair which was made of ivory; but, although great care had evidently been taken of it, many of the intricately carved plaques with which it was enriched were broken—a proof that in a hot and dry climate, except for small pieces, the material is not very suitable. The utmost difficulty is experienced in museums in preserving the collections of work in ivory, and especially in the case of fret carving or inlay where glue is employed. Solid carving alone has any chance of remaining unhurt, and even that may crack if not kept under glass.

The farther to the East we go the more intricate and beautiful the work in ivory becomes. The best example at Jeypore was thought to be a Japanese box lent by H.H. the Mahárájá of Jeypore; and at the International Exhibition at Amsterdam were shown several elephants' tusks of huge size, cut in Eastern Asia into a marvellous labyrinth of figures. No Indian work has ever approached these, but in Burmah and Assam *dáo* or dagger handles are cut in the same style.

The contributions from Oodeypore, which have been photographed, perhaps owe their origin to Chinese inspiration if they are not Chinese altogether. Major Cole thinks many of them show Dutch influence; possibly they reached Oodeypore from the old Dutch factories at Surat, and,

if so, the Chinese connection is easily established. There are no artists in Oodeypore capable of such work at the present day, and, unfortunately, nothing is known there of their history.

Of Indian carving, the powder flasks belonging to the Jeypore Court are by far the most interesting. (Plates CXXXIII. and CXXXIV. and the Coloured Illustration, Plate XV., in Vol. I.) In these there is no excess of ornament, and colour has been judiciously employed to contrast with the beautiful purity of the ivory.

A little figure carving is still done at Jeypore, and orders can be executed at the School of Art.

Mairta, a town in Jodhpore, has been long celebrated for producing fans, toys, and such like small articles.

The secret of producing the curious whisks, made also in sandal wood, one of which is shown in Plate CXXXVI., is preserved in the family of a servant of H.H. the Mahárájá of Bhurtpore.

Examples of limited production are given in Plate XVI. Vol. I. and CXXXV. Vol. III. These powder flasks are strong; the design is good and the workmanship excellent. The same style of ornament can also be applied to boxes and other small articles. It is at present only made to order by the members of one or two families who reside at a remote village in Kotah, Rájpútáná.

In Plate CXL. Vol. III. are given a number of minute objects which were made at Ulwar by, or under the inspiration of, Nand Kishor, now of Jeypore. It will be seen that most of the ornament is turned, but there is much good taste displayed in the way in which rows of pearls have been employed to enrich the antimony holder and tray. The large so-called 'bouquet holder' in the same plate came from Patiála. It is a clever though useless article, and it, as well as most of the work from the same State, was made by men who originally came from the neighbouring towns of Amritsar and Lahore, where a good deal of ivory is carved into small toilet boxes, combs, and such like articles.

Plates CXLI. to CXLVII. Vol. III. are all illustrations of ivory inlay as applied especially to furniture at Hoshiárpúr. The work is durable, well-finished, and is generally free from overloading of ornament. Sometimes a little colour is used, and also brass wire. This art has been much improved by Mr. Coldstream, C.S., lately Deputy Commissioner at Hoshiárpúr.

The following account of the Vizagapatam work (Plate CXLVIII. Vol. III.) is taken from Dr. Bidie's catalogue of the articles sent from Madras to Calcutta in 1883: 'The collection is made chiefly of sandal wood inlaid with ivory fretwork, tortoise shell, horn, &c. The surface of the ivory is generally adorned with etchings in black of mythological figures very well executed, or with floral forms in light and shade, which are copies of European designs.'

Regarding the Bombay inlay (Plates CXLIX. and CL. Vol. III.) little need be said. Ivory and metal rods of different shapes are bound together by glue into different geometrical patterns and cut into thin discs, which are applied by inlaying to the surface of sandal wood or ebony.

In Plate CL. Vol. III. all the ordinary designs are shown.

CHAPTER XI.

WOOD CARVING AND INLAYING.

PLATE CLI. 1. Box. Carved *shisham* (acacia) wood, from Indore.

2. Box. Sandal wood. Bound with silver clasps. Cost 50 rs. Patiála.

AS Rájpútáná is not a great wood-producing country, and stone is abundant, it is natural that most skill has been shown in working in the latter material.

The designs in stone are equally well adapted, however, to wood, and there are not wanting carpenters who can produce good door frames and doors, but it must be confessed that the furniture of these provinces is neither artistic nor even strong nor well jointed.

For wood carving the Punjáb and Gujrát must be indented upon, and there are indications that this has long been the case in Rájpútáná.

There are some old doors in the palaces at Amber which perhaps cannot be surpassed, but they are enriched with ivory and ebony in the style of the Bombay inlay, plainly indicating their origin.

Occasionally a local carpenter will produce an extraordinary piece of work, remarkable more for ingenuity or eccentricity of construction than for good taste, but it will be generally found that he has chosen wood which is either quite unsuitable or too perishable to be worth all the labour he has expended upon it.

MYNPURI WORK.

PLATE CLII. 1. Salver of *shisham* (acacia) wood, inlaid with brass wire. (Tárkashi work.) Dúrga, Mistri, Mynpuri, N.W.P. (Lent by Surgeon-Major Lloyd.)

PLATE CLIII. Gobang table of *shisham* (acacia) wood, inlaid with brass wire. Dúrga, Mistri, Mynpuri, N.W.P. (Lent by Surgeon-Major Lloyd.)

PLATE CLIV. Specimens of Tárkashi work, or wood inlaid with brass wire.

1. Stamp box.
2. Pen-holder.
3. Book rest.
4. Inkstand.

Mynpuri, N.W.P.

PLATE CLV. 1. Table of carved acacia (*shisham*) wood, inlaid with brass wire. Value 150 rs.

2. Bracket. Ditto. Value 20 rs.

(Both lent by F. S. Growse, Esq., C.S., C.I.E., Bulandshahr.)

PLATE CLVI. Shrine. *Shisham* (acacia) wood, carved and inlaid with wire. (Lent by F. S. Growse, Esq., C.S., C.I.E.)

Inlaying brass wire in grooves cut in a hard wood is practised to great perfection under the patronage of the Local Government at Mynpuri, in the North-West Provinces. The examples lent by Mr. Growse, C.I.E. (Plates CLV. and CLVI. Vol. III.) show that this interesting work may have a great future before it, if the wire ornamentation as applied to furniture is as judiciously and sparingly used as in these articles.

A little oversight, and perhaps occasional advances of money, have enabled the best artists to avoid the rock on which so many workmen in India are wrecked—namely, the production of hastily finished and badly designed trifles, because they meet the demands of those who only care to secure a specimen of the industry, however worthless it may be.

CHAPTER XII.

LACQUER WARE.

LACQUER ON WOOD, &c.

PLATE CLVII. 1. Model of a Kashmir state boat as used on the river Jhelum. Papier mâché, lacquered and painted. Cost 4 rs. Safdar Moghul, Srinagar, Kashmir.

2 and 4. A pair of flower vases. Papier mâché, lacquered and painted. Cost 5 rs. the pair. Srinagar, Kashmir.

3. Elk-horn watch stand. Cost 45 rs. Gangúla Chinna Viráná, Vizagapatam.

5. A small box. Wood, lacquered and painted. Cost 8 as. Kaniya Lál and Ráj Mal, Hoshiárpúr.

PLATE CLVIII. 1. Tray on stand. Papier mâché, painted and lacquered.

2. Tray, similar work to No. 1. Cost 3 rs. 8 as.

3 and 6. Two tiles. Painted and lacquered papier mâché. 12 rs. each.

5. Box, similar to Nos. 3 and 6. Kashmir.

4. Box. *Shisham* wood, inlaid with brass wire. Mynpuri, N.W.P.

PLATE CLIX. 1 and 3. Candlesticks. Incised lacquer on wood. 8 rs. the pair.

2. Water bottle. Incised lacquer on wood. 1 r. 8 as. Kaniya Lál and Ráj Mal, Hosihárpúr.

PLATE CLX. 1. Box. Wood, lacquered and painted with figures and flowers. 7 rs.

2 and 3. Boxes with smaller ones inside. Incised lacquer on wood. 3 rs. 8 as. each.

4. Box. Variegated lacquer. 8 as. Kaniya Lál and Ráj Mal, Hoshiárpúr.

PLATE CLXI. Two large papier mâché tiles. Sufdar Moghul, Srinagar, Kashmir.

The platinotypes to illustrate this chapter are all of lacquer work from Kashmir and Hoshiárpúr. An immense quantity of lacquer work on wood is made in Rájpútáná, but the specimens shown at the Jeypore Exhibition could not be well reproduced by photography.

In Vol. I. will, however, be found some chromolithographs (Plate XIX. Nos. 3 and 4, and Plate XX. Nos. 2 and 3) of old Jeypore and modern Bikanir lacquer, which will give some idea of the style of manufacture which is popular in the provinces as well as in Malwa. In Plates XXX. and XXXI. in the same volume are given outline designs of Kashmir work as applied to tiles, and in Plate XIX. the two sides of a vase, also made in Kashmir, are shown, to enable an idea to be formed of the general effect of the papier mâché of the Happy Valley.

The Kashmir work is simply painting in water colour on 'mashed paper,' or more frequently on wood, which is then protected by varnish.

The designs are of Persian origin, but are not finished with the same care and artistic skill as was usual until lately in that country. There are several large halls in the palaces of the Mahárájá at Srinagar which are entirely decorated with tiles or plaques of coarse papier mâché, but it cannot be said that on this large scale the effect is good.

The Hoshiárpúr work is remarkable chiefly for its metallic lustre. In Rájpútáná the colours are applied in layers, and the designs are formed by scratching down to the different surfaces with edged tools as the article is turned on a lathe, one or more layers being cut through, according to whether one or other of the colours is to be exposed. The lacquer is made up into sticks, which are pressed against the article as it is turned in the lathe, the friction being sufficient to melt the colouring matter and to make it adhere. It is afterwards polished.

Khandela, a town in Shekhawati, the northern portion of the State of Jeypore, is the great centre for lacquer work in Rájpútáná. Here enormous quantities of wooden toys, which are painted

and lacquered, and small boxes of different colours and shapes are made; also bedstead legs, stands for water bottles, and many domestic articles for which in a dry and hot climate lacquer is much more suitable than paint. The colours are usually applied in single layers at Khandela, but great skill is shown in arranging them in different ways in bands, and also in mottling them.

In Plate XX. Nos. 2 and 3 are given as examples of plain lacquer enriched with ivory inlay, and of raised lacquer ornament, both from Bikanir.

The latter is an example of a work which is capable of great development. The artists at the remote desert capital of Bikanir, for want of suitable encouragement and advice, now apply their skill to such base purposes as the decoration of beer bottles, the tin backs of mirrors, and so on.

At the School of Art in Jeypore a great deal of incised lacquer is now made, and for it there is a very large demand, as the designs are good and the work well finished.

The two fragments of wooden staves which have been painted with water colours, and then covered with varnish, are said to have been made in Jeypore. There are preserved in the armoury of H.H. the Mahárájá a number of such staves and maces, regarding which a well-known authority has observed that the ornament with which they were enriched was alone sufficient to keep a school of art.

At Siwai Madhopur, in the South of Jeypore, until recently dwelt a man who produced native playing cards painted and lacquered on leather in the best style. This man unfortunately died, and with him, for a time at least, Siwai Madhopur has lost its name for his art.

At Indurgurh, a tributary fief of Jeypore, on the Chambal, water pots and small articles of clay are painted and lacquered, and have a limited sale as curiosities.

In almost every town in Rájpútáná tobacco and opium boxes, toys, and other small specimens of plain or mottled lacquer on wood are made.

CHAPTER XIII.

STONE CARVING AND INLAY.

PLATE CLXII. 1. Inkstand of white Makrána marble inlaid with flowers in precious stones. Price 75 rs.

2. Salver of steatite, or soap stone. Workshops of Sewa Rám, Agra.

THE well-known inlaid work of Agra is so far connected with Rájpútáná that many of the gems and the marble come from that province. The white marble is obtained from the quarries of Makrána, in Márwar, a few miles west of the Sámbhar Lake, and it was from them the material was obtained for building the two main edifices of the Táj Mahal at Agra, the internal decoration of which originated the art of inlaying small articles with designs in different coloured gems, which now forms so large an industry in that city.[1]

Models of the Táj and other buildings of note are made in soap stone at Agra, and also paper weights, boxes, trays, and such small articles.

STONE CARVING.

PLATE CLXIII. Mahakáli (All devouring Time), standing on her husband, Shíva or Mahadeo, at the end of the present age, or Káli Yúg, symbolical of the destruction of the present creation both of gods and men. Mahakáli is in black marble from Buldeogarh, and Shíva in white marble from Makrána. The *nág*, or cobra, of Shíva is also of black marble. Price 80 rs. School of Art, Jeypore.

PLATE CLXIV. Garúda, or the vulture king, the *váhan*, or vehicle, on which the god Vishnu is said to ride. In white marble. Jeypore.

PLATE CLXV. Narsingh, the lion-headed incarnation of Vishnu, destroying Haranya Kashipu, an impious king. Represented springing from an alabaster pillar. In white marble, coloured. 70 rs. Rám Salig, Jeypore.

PLATE CLXVI. Athbhuja Ráma—the eight-armed Ráma, the deified ancestor of the Rájpúts, and an incarnation of Vishnu—seated on a lotus. White marble, painted. Jeypore.

PLATE CLXVII. Kartikeya, god of war, throned on a lotus seat, similar to the Ráj Palang or Mora, on which Budha became Búdh. White marble. Jeypore.

PLATE CLXVIII. Hanúmán, one of the minor deities, the faithful supporter of Ráma in his exile and conflict with Rávana, King of Lanka, or Ceylon. Red marble from Buldeogarh, painted. 15 rs. Jeypore.

PLATE CLXIX. Ganesha (Ganpati) in white marble, coloured. The Hindu Janus, god of wisdom and of gateways, invoked at the beginning of all work. His vehicle is a rat. Jeypore.

PLATE CLXX. 1. Rádha, the mistress of Kṛishṇa. 50 rs. Bakhtáwar, Jeypore.

2. Síta, wife of Ráma. 10 rs. Govind Rám, Jeypore.

Both figures are in white marble, painted and coloured.

PLATE CLXXI. Panels in white marble, details coloured. Round the margin are a number of Jain symbols and figures. The scene depicted is a Jain place of pilgrimage.

PLATE CLXXII. A slab of white Makrána marble, on which is carved a representation of the Jain idea of the three worlds—Earth, Heaven, and Hell. Eight heavens are shown, all of an equally monotonous character, and eight hells, in which the wicked are undergoing every variety of torture. Made by workmen employed under Baboo Tajmal Hussein, Jeypore. Price 275 rs.

As might be expected from a country abounding in excellent building-stones of all kinds, the art of stone carving has attained to great excellence throughout Rájpútáná and the neighbouring

[1] Of Florentine origin according to some authorities.

provinces. These remarks are especially true of the northern and western portions of the area, where the dearth of timber has necessarily compelled builders to make use of the abundant and often easily worked stone at their doors.

The Táj Mahal at Agra is constructed of white marble from the quarries of Makrána, in the hills on the Jodhpore border of the salt lake of Sámbhar. The walls of the great forts at Delhi and Agra, the noble mosques at the same places, and most of the palaces at Fatehpore Sikri are built of red sandstone from the Bhurtpore State, while many of the exquisite coloured marbles of Jeypore and Ajmere, or the nummulitic limestones of Jeysulmer, were employed in decorating them.

The repute of the Rájpútáná stone carvers is of ancient date. The temples at Ajmere were converted into a splendid mosque by Alla-u-din in the twelfth century, and the Kutb Minár and surrounding buildings, with their marvellous ornamentation, were, in all probability, the work of Hindus from Rájpútáná at about the same period; but, as a proof of the still earlier celebrity of the country for its stones, and presumably its carving, may be mentioned the fact of the founder of Chamba, in the Himalayas, having sent, in the middle of the eighth century of our era, some of his nobles, and then his son and heir, to Abu for an idol for his new temple.

Rájpútáná is filled with magnificent cities and shrines, both ancient and modern. The exquisite tracery and panels in the ceilings and cornices of the Jain temples of Dewalwara, on Mount Abu; the spirited bas-reliefs on the walls of the temples at Baroli, by the Chambal River, and at Harashnáth (dedicated to Shíva as the Lord of Joy), near Seekur, on the border of the Western desert; the elegant pierced façades of the palaces at Jodhpore, Jeysulmer, and Bikanir on the west, at Ajmere, Jeypore, Ulwar, and Karaulí towards the centre and east, with the beautiful figures, taken from the ruins of Champavati, in Sirohi, point to the widespread cultivation of the art of sculpture in the Land of the Rájás, and to the remote period at which it was first practised.

The whole plateau of Chitore, the ancient capital of the Maháránás of Oodeypore or Meywar, is covered with ruins of magnificent character—a perfect history of the decorative stonemason's art from the end of the ninth century—the age of a tower erected by the Jains, a beautiful structure covered with figures—down to the time of its desertion in A.D. 1568 for the modern capital of Oodeypore.

The Hindu Brahmanists and Jains in Rájpútáná and in Gujrát, where both rulers and people were, and to some extent are even now, Rájpúts, were always great builders.

Mr. Hope, in his account of the Architecture of Admedabad (1866), in speaking of the last great works of the Hindu dynasties at Mount Abu and Chandravati, observes 'that the Moslems were compelled to send their enslaved children to them to learn all that was beautiful in detail and plan;' and, again, 'they (the Mahomedans) found themselves among a people their equals in conception, their superiors in execution, and whose taste had been refined by centuries of cultivation. They forced on them, however, their own bold features of minaret and pointed arch, but borrowed their pillared hall, delicate traceries, and rich surface ornament.' Of the temples of Abu he writes that 'for delicacy of carving and minute beauty of detail they stand almost unrivalled, even in this land of patient, lavish labour.' He shows how at Ahmedabad the beauties of the mosques and palaces, and the astonishing variety and delicacy of their ornamentation, though fully influenced by the Mahomedan domination, are the outcome of the study of the neighbouring Hindu buildings, and are practically the work of Hindus, and this is the less remarkable because Ahmed Shah, the founder of that city, was descended from Seháran, a Rájpút.

It has been pointed out that the early Mahomedan Kings of Delhi employed Hindus from Rájpútáná in erecting and adorning their capital, but it is equally true that many of the palaces and public buildings, and even the temples, throughout Rájpútáná have, since the accession of the Moghul sovereigns to the Imperial throne, shown in their construction at least the great influence of the paramount Mussulman power.

It is evident that from one end of the Rájpút land to the other there have been, and perhaps

are, artists who have been able to design in endless variety, and statuaries who have carved, and can still carve, with equal skill, decorative work of beauty and power almost unapproachable elsewhere; but the subject is so wide that it is not proposed to dwell further upon it here, but to consider the branch of stone carving which relates to sculpture of figures, as at present practised in the province. Two illustrations, however, of copies of tracery from Ahmedabad are given, because they are the work of Hindus employed by the wood carving company of that town, which, under American management, is endeavouring to foster the art, and to make known these beautiful works to the public in America and Europe by carefully reproducing them in wood or stone. The wonderfully elaborate and charming windows in a deserted mosque in the Bhudder at Ahmedabad, pictures in stone tracery of date palms, and other foliage, are reproduced by them in wood, at a cost of about a thousand rupees. The two plates are taken from wood carvings.

Jeypore and the neighbourhood have become great depôts for the manufacture of images for distribution throughout the Hindu world. This is due principally to the extraordinary variety and purity of the marbles and other stones suitable for carving which are found close at hand; but it is in some measure owing to the town having been a great banking centre, as well as the capital of powerful Hindu princes, who even in the days of the iconoclastic Aurangzeb had sufficient influence to prevent the wholesale mutilation of their images.

The State of Jeypore attained to something like its present important position under Máharájá Mán Singh, about the close of the sixteenth century. His increased territory and wealth enabled him to beautify his capital of Amber, and, in order to carry out his views, he invited statuaries from remote places to settle in his dominions. Some came from Mándugarh, in Central India, where the ruins of the ancient seat of the Mándu kings still attract attention; others from Nárnol and Mandáwar, and a few from Nangaon, near Dig, in the Bhurtpore State. When Maháráj á Sawai Jai (*Jey*) Singh built Jeypore (A.D. 1728), the *siáwats*, or stone masons, removed to the new capital, and now form a large guild, living in a separate portion of the town called the Stone Workers' Quarter, or *Silâwaten ka Mohala*. Many of the less skilled carvers are potters by caste, but the principal image makers are Brahmans.

There are about twenty families or firms of sculptors, who employ about 150 workmen. The principal masters are:—

Tulsi Rám	Gobind Rám	Fateh Rám
Sheo Naráyan	Dhanna Lál	Bishan Rám
Bakhtáwar	Sálig Rám	Hukm Rám.
Ganga Rám	Lachman	

The principal prize holders at the Jeypore Exhibition were Ganga Baksh, Sheo Naráyán, Gobind Rám, and Bakhtáwar, the two latter for figure carving. The Jeypore School of Art and workmen employed by the Executive Engineers' Department also took prizes.

The School of Art endeavours to improve the indigenous art of the town by showing how much can be done by a little more care in attending to details. The finish and technical excellence of the work done in the present day is, perhaps, superior to anything that has been produced in the past. This is certainly true of the decorative carving in the recently erected public buildings in Jeypore, for which the designs have been furnished by Dr. de Fabeck, formerly Principal of the School of Art, or by Major Jacob, the Executive Engineer of the State, who has gathered about him a number of artists and statuaries who are capable of executing work of the highest character. It may be, as some have asserted, that the Hindu himself is not able to produce designs of great merit, that, in short, he is merely a workman who carries out the ideas of others; but it is nevertheless perfectly true that without his patient labour, his infinite power of taking pains, these ideas could not be carried out.

As in the case of enamel, the designs for stone carving are supplied by the painters, or *chiteras*, to whom is mainly due the degradation of art sculpture in India. As these men find a ready market for superior work they rarely take the trouble to produce a new design for an image, but copy old

drawings which have descended to them from their forefathers—usually by the simple plan of pricking through the outlines on the paper with a needle, and then reproducing them with fine charcoal powder. Each specimen thus becomes worse than the last. The Hindu public during the Mahomedan supremacy, when artists and sculptors found decorative rather than figure carving most profitable, had to content themselves with inferior images, and the taste does not seem to have improved.

That the artist is still capable of better things is proved by the success with which some of Major Jacob's draftsmen, after a few months' study of the arabesque carvings at Delhi, Fátehpore Sikri, and other large towns, have been successfully producing good designs, which are not copies of these originals, but really new creations of the same school.

At a distance of about sixty miles only from Jeypore are still to be seen, in the greatest profusion, bas-reliefs and statues of deities and animals, of great beauty. These formed part of a magnificent temple erected in honour of Shíva by a Chohán King of Sámbhar, in A.D. 961, on the summit of the high hill of Harashnáth, near the modern town of Seekur. Youths were sent from Jeypore to copy these interesting sculptures, but it was found that they only made sketches of the principal figures in a bas-relief, and drew the rest at home, as was afterwards proved, in quite the spirit of the originals.

It will not be out of place to give some account of the valuable stones suitable for building and carving which are obtained in the neighbourhood of Jeypore, or are worked up there.

The best white marble is procured from the quarries of Makrána, in the Jodhpore territory, not far from the Sámbhar salt lake. It is soft, easily worked, of a permanently pure white colour, and capable of taking a high polish. As, unfortunately, flaws are often found in it, it is not available for the highest efforts of the sculptor, but for building purposes no material can approach it in beauty. The Moti Musjid in the Agra Fort and the Táj Mahal are constructed of it, also portions of the Memorial Church at Cawnpore, the stone for which was presented by the Mahárájá of Jodhpore. A cubic foot of the stone weighs 160 pounds. A slab measuring 4·32 cubic feet will cost 3 rs. per maund of 82 pounds, 1 r. being paid for the Jodhpore royalty, 1 r. for quarrying, and 1 r. for carrying to Jeypore. The State tax varies from 1 r. for small pieces to 6 rs. 4 as. per maund for slabs or pillars of from 40 to 50 maunds weight, the quarrying from 12 annas to 2 rs., and the carriage from 12 annas to 1 r. 8 as. Twelve annas are paid for sawing a square foot of the stone. A square foot of carved and polished tracery, or *jáli* at Jeypore would cost about 11 rs.

Marble images and toys are produced in immense numbers and sold wholesale and retail at Jeypore and Dausa, an old town thirty-five miles north of it. Merchants come from Gujrát and other remote provinces towards the close of the year and purchase the stocks which have been made in anticipation of their visit during the preceding hot and cold seasons.

The Jains and other sects take plain images, but there is a great demand for coloured and gilded figures.

The stone usually worked at Dausa is brought from Rialo, on the Ulwar border. Some white marble from the same geological series is also found at Jhirri, in the Ulwar State; it is exceedingly hard. The Rialo stone is said to be less pure, and is softer; it is frequently marked with light-blue veins, which in the case of the pillars of the great billiard room of the Jeypore palace are very beautiful.

Major Powlett, author of the 'Ulwar Gazetteer,' considers the Jhirri stone the finest white statuary marble in India. As the Rialo stone is much cheaper than that from Makrána, it is more often employed for building purposes, as well as for large images. Cream-coloured and white marbles are also taken from Bassi, near Jeypore. Stone of this cream colour, it appears, is much admired in Europe. The famous Táj Mahal and the Agra and Delhi mosques, however, most certainly owe their marvellous beauty to the perfect purity and dazzling whiteness of the Makrána marble of which they are built.

Grey and pink marbles also come from Rialo. Bainslána—a quarry in the estate of the Rájá

of Khetri, a feudatory of Jeypore—yields a black marble which is much valued by the statuaries, who make from it elephants and other toys, Jain images, and especially the *lingam*, or emblem of Shíva.

A large number of black images, made at Jeypore, which are commonly sold as of marble, are really formed out of a much more easily worked and less expensive chlorite, from Dungarpore, a small State about 120 miles north of Ahmedabad.

A marble, varying in colour from salmon to dark red, is procured at Baldeogarh, eighty-eight miles from Jeypore, on the Ulwar border; it is also used for making images, and particularly for large plates, figures of camels, and other animals.

Beautiful green and other marbles have been found at Ajmere, and have been used with great effect in the mosaic pavements of the Mayo College at that place.

At Jeysulmer, on the extreme north-west of Rájpútáná, are found some very beautiful nummulitic limestones, which have been employed throughout India for wall and pavement decoration. They, or stones of the same formation, have been largely used in the Shalimár Gardens at Srinagar, in Kashmir, in the palaces at Oodeypore, and in the magnificent buildings at Delhi and Agra.

With regard to the limestones, it is sufficient to note that they are found abundantly in many parts of the province, but, as they are not often carved, particulars regarding them need not be given here. Sandstone of very fine quality, on the contrary, is very suitable for trellis work, and even figure carving. It is procurable on both the eastern and western borders of Rájpútáná. The desert capitals of Jodhpore and Bikanir are built of it, and there is scarcely a house-front in them that is not adorned with elaborate carved work. The same remarks apply to the towns of Karaulí, Hindown, Bhurtpore, and others on the west. Agra, from its vicinity to the Bhurtpore quarries of Biána, has become famous for its carvers in fine sandstone. Forty selected geometrical patterns of trellis work were recently procured for the Jeypore Museum at the rate of 1 r. per square foot; this will give some idea of the cost of the stone and value of the labour on such work.

Some very good figures, on a large scale, have been made at Jeypore in red sandstone, and there is a beautifully executed gateway adorned with carvings in high relief in this material in the Jeypore Palace.

Some of the sandstones and grits are used for making domestic utensils, such as hand mills, cups, rolling pins, spice tablets, &c. Many of these articles are slightly ornamented with carving.

Soap stone, steatite, or *ghai bhatta*, is found near Rialo; it is in much demand at Agra for making into models of the public buildings there, and into toys.

It is stated that the Bombay engineers find it cheaper to obtain marble from Italy for their public buildings than to procure it from Rájpútáná. It is to be hoped that increased production and cheaper railway freight may remedy this evil.

The total sale of stone carvings in the Jeypore State is from 15,000 rs. to 20,000 rs. per annum, of which about 10,000 rs. worth are exported.

The wages of the sculptors, chiefly Hindus, range from 8 rs. to 15 rs. per mensem, and of the quarrymen, who are usually Mussulmans, from 10 rs. to 20 rs. a month for day labour, or from 8 annas to 1 r. per maund at piece-work.

A duty of 4 per cent. is paid on rough marble at Jeypore, and the same amount on articles exported.

The *chiterás*, or painters, who colour and gild the images, earn about 10 rs. per month.

CHAPTER XIV.

POTTERY.

LATE CLXXIII. 1. Ewer in black clay, similar in shape to the Greek œnochoæ. From Pattan, in the Baroda State, the ancient Nehrwala Pattan.

2. Ewer with cover in clay. Made at Bombay in the Sir Jamsetji Jijibhoy School of Art.

3. Water vessel with three handles for affixing cords. Black clay from Pattan.

The shapes of these vessels are, perhaps, explained by the fact that Pattan was the seat of the great Balhára Raies, whose kingdom traded with the Greeks and Romans.

PLATE CLXXIV. 1. Flower vase. Ground white. Flowers in pure blue of different shades.

2. Vase, shaped like a Persian lamp.

3. Pilgrim bottle.

4. Water goblet, *Surahi.*

5. Hooka or flower vase. School of Art, Jeypore.

Before the establishment of the School of Art in 1866 two kinds of pottery were made at Jeypore, the common or red ware and the black, both of which were manufactured at Baswa, on the border nearest to Ulwar. Glazed pottery, approaching the ancient Egyptian ware, has been manufactured for some years past in the school. The art was introduced from Delhi, and is likely to become a permanent industry at Jeypore, as good materials, within easy reach, are available for making it. The illustrations (Plate XXIII. Vol. I.) are not selected for special beauty or correctness of design, but as examples of colouring. They happened to be the only ones available; some more interesting examples have been mislaid. Great improvements have been recently made by the exertions of the Principal, Baboo Opendro Náth Sen, who has kindly furnished particulars of the work.

Two kinds of pottery are produced—(1) stone and (2) clay ware.

The materials used in making the stone pottery, with the relative proportions required, are as follow:—

Felspar	5 seers
Marble	¼ seer
Multani clay, or fuller's earth	1 seer
Borax	¼ seer
Country soda, or *sají matti*	½ seer
Kathira, gum	½ seer
Sugar candy	¼ seer
Glass	1 seer

The felspar is obtained from hills near Jeypore, and the marble comes from Makrána, on the Jodhpore border, about fifty miles off, while all the other materials are procured in the local market.

All the ingredients are carefully pounded, sifted, and mixed together. The articles are made in moulds and are coated with white felspar and starch. They are then dried and the design is painted upon them in blue or green; the former colour is obtained by using an oxide of cobalt, the latter with oxide of copper. Both ores are found near Khetri and Bhagore, in the Jeypore State, eighty miles north of the capital. After painting, the ware is dipped into a transparent glaze made of prepared glass, and then dried in the sun and fired in the kiln, a process which usually takes about six hours.

The clay pottery is made from white clay procured in the Bochára hills, not far from Jeypore.

The specimens of Pattan ware are interesting from their classical forms, which are probably derived from Europe, as there was in ancient times a trade connection between Western India and Greece and Rome. Black, white, and red pottery, the latter not unlike the old Samian ware, are all made at Pattan. False gold and silver ornament is painted on to the surfaces of many specimens, and others are covered with a thick rich glaze of different colours, which is very effective and not unlike majolica.

Plate CLXXIII. No. 2, Vol. I. is an ewer from the pottery works in connection with the Bombay School of Art, under Mr. Terry. Most of this ware is a development of the Scind and Multan pottery, ornamented in some cases with subjects taken from the cave paintings at Ajunta. It is handsome, artistic, and free from European influences.

CHAPTER XV.

NATIVE MUSICAL INSTRUMENTS.

PLATE CLXXV. 1. *Mína Sárangí*, a variety of the *Esrár*, an instrument played with a bow. With the exception of the finger board it is made out of a single gourd. It is named after the fish-(*mína*) shaped carving on the hollow of the instrument.

2. *Nádesvara Víná.* A modern instrument formed from the violin and *Setár*, played with a bow.

3. A Japanese flute. Presented to Rájá Commander Surindro Mohun Tagore by the Mikado of Japan.

PLATE CLXXVI. 1. *Tritantri Víná.* A variety of the *Setár*, an instrument played with the *Mizráb*, or steel plectrum.

2. A Japanese guitar, presented to the owner by the Mikado of Japan.

3. *Santika Víná.* A *Setár* of which the hollow is made out of a mother-o'-pearl shell. Played with a steel plectrum.

PLATE CLXXVII. Guitar, or *Víná.* Enriched with ivory inlay. Made at Sháhabad, near Umbálla, Punjáb.

PLATE CLXXVIII. 1. *Tambura Víná* or *Tanpura.* A classical instrument invented by the celestial musician Tambura. Used in accompaniments in vocal performances. It is the indicator of the key-note. The bowl is $5\frac{1}{4}$ feet in circumference. Played with the finger-tips.

2. A small *Sur-báhár*, which is played with a steel plectrum. This specimen can be divided into three separate pieces for packing.

PLATE CLXXIX. 1. Gold-enamelled stick. (Jeypore Durbar.)

2. An alligator-shaped guitar. Presented to the owner by the King of Burmah.

All the musical instruments which have been illustrated, with the exception of the guitar (Plate CLXXVII.), were sent to the Jeypore Exhibition by Rájá Surindro Mohun Tagore, Mus. Doc., C.I.E., the learned author of several works on Indian music and precious stones and the founder of the Bengal School of Music.

CHAPTER XVI.

CARPETS.

PLATE XXIX. Vol. I.—*A small carpet copied from the fragment of a Persian original which has been in the possession of the Jeypore Family for about three hundred years. Property of the Author.*

MADE at the Ajmere jail under the superintendence of Dr. Newman, Surgeon-Major, Indian Medical Department. This rug has been selected for illustration as a gold medal was awarded at the Exhibition at Jeypore for one of the same pattern also made at the Ajmere jail.

The Mahárájá of Jeypore is the owner of a large number of carpets of unsurpassed beauty and value, which are believed to have been brought as spoils of war from Cabul by his illustrious ancestor Mahárájá Mán Singh, when he was the powerful vicegerent of the Emperor Akbar in Afghánistán.

Although these splendid fabrics have been in use nearly three hundred years many of them show but little trace of decay. Age has given them a richness of tone and harmony which has greatly improved their appearance, though it is almost impossible to believe that they were ever lacking in these respects.

The patterns are very varied; they are always bold and graceful; and, although continuity of design is preserved, no two parts of the same carpet, however large it may be, quite resemble each other.

The borders of the Jeypore carpets are invariably darker than the centre, and the corner patterns are carefully blended, a point not always attended to in modern work. There are a few geometrical designs, but in most of the examples leaves and flowers stand out from a rich rosy red or indigo blue ground. The bent rose leaf, which in Indian jails has degenerated into the fish pattern, the conventional Tartar cloud in its simplest form, or arranged as an escutcheon of interlacing clouds, and the great shield pattern, are most commonly seen. The gem of the collection is a pair of rugs with a common border similar to a double Kashmir shawl. The centre of each compartment represents a verdant meadow full of birds, beasts, fishes, and monsters of strange forms and colours. It is probable that the carpets were made at Herat, where the manufacture was continued until some years since, and decayed only when that capital became the centre around which many disastrous wars were waged.[1]

The Herat carpets usually had a groundwork of silk, and one of the two small rugs in the Jeypore collection are made in the same way. The bulk of them, however, have strong thread as the basis, and terminate, as do the Turkoman carpets, in fringes; and to these people, perhaps, we must look for the origin of the Herat industry. Many authorities consider that the figure known as the Tartar cloud, which is seen in so many of these carpets either as a whole or as a conventional symbol where the design will not admit the whole, is a proof that these fabrics were first made by the Turanian race.

The Tartar women make their rugs in much the same fashion as do the prisoners in Indian jails. Certain families have traditional patterns, which they go on repeating from generation to generation. An old dame draws the pattern on the sand, and the younger women weave the

[1] Coxon on *Oriental Carpets*. Unwin, 1884.

carpet on a rough frame at the tent door. The foundation is formed of strong threads, under which the pieces of coloured wool are passed twice, over and under, so as to bring the two ends out in front. When a row is completed the wool is hammered down with a rude wooden carpet comb, the threads are crossed, and, after a little thread or cotton has been introduced, recrossed before a new row is begun. The pile is cut and trimmed when finished.

Kurdistán, Kirmán, and Khorassán were famed for producing the best carpets, but the industry bade fair to be ruined by over-production and the use of aniline dyes and brighter crude colours. The present Shah, Mr. Coxon writes, has forbidden the importation of foreign wools and dyes, and ordered that all carpets manufactured in his dominions shall be made in the old designs; but it is difficult to prevent the introduction of aniline, the fount of all the mischief. The old colours were made chiefly of vegetable substances and were almost invariably permanent.

The superior quality of much of the Persian wool is said to be due to the sheep being pastured in almost perpetual spring, as, owing to the peculiar configuration of the country, they can be brought down from the mountains as the winter comes on into a genial climate, and need never be exposed to cold or great heat.

Although on the whole the evidence is in favour of the Jeypore carpets having been brought from Herat by way of Kándahár, it must be observed that in the Ain-i-Akbari[1] Abul Fazl relates that the Emperor Akbar 'had caused carpets to be made of wonderful varieties and charming textures,' that 'the carpets of Irán and Túrán are no more thought of, although merchants still import carpets from Góshkán, Khúzistán, Kirmán, and Sabzwár.'[2] The carpets are found in every town, but especially in Agrah, Fathpúr, and Lahor.

Some of the Jeypore carpets were marked 'Lahori gillam,' or Lahore carpets; but this probably indicates that the heads of the department in whose charge they were received them from that place when the Mahárájá returned to Court from Cabul.

The ambassador Sir Thomas Roe mentions the Persian carpets spread out before the Emperor on the Nau Roz, or Festival of the New Year, and Jehangir's promise to send Persian carpets to the King of England. It is evident, therefore, that Europeans three hundred years ago, even in India, looked upon Persia as the centre of this great trade. Mr. C. Purdon Clarke, C.I.E., has recently acquired for the South Kensington Museum a number of carpets which were used in the south of Spain in the churches, as proved by the wax stains upon them, and neither he nor the writer could distinguish them from those they had both seen together in Jeypore. They probably came by the overland route from the East.

The larger Jeypore carpets are in sets of three, long and narrow, suitable for great durbárs or court ceremonies. There are smaller ones, but all are long and narrow. The prayer rugs have the centre pattern shaped like a niche, with a small space at the top on which the devout Shiah can place a little piece of clay from Karbela, and thus, as he touches it with his forehead, literally fulfil the law which says, 'Thou shalt bow the head to the earth in prayer.'[3] The carpet in the East is not a thing to be trodden underfoot, but a beautiful covering for the ground, upon which the eye of the beholder can gaze with pleasure, as on a meadow strewn with flowers.

H.H. the Mahárájá of Jeypore has very liberally lent his valuable treasures in order that these grand old patterns may be reproduced. Ajmere, Ulwar, Agra, Lahore, and the carpet company at Allahabad have profited by this encouragement.

[1] Blochmann's translation.

[2] Góshkán in Irák-i-Ajami, Khúzistán in the province of which Shustar is the capital, Kirmán near Balúchistán, Sabzwár in Khúrásán, all still carpet centres.

[3] Major Murdoch Smith, R.E., *Persian Art.*

CHAPTER XVII.

MANUSCRIPTS AND PAINTINGS OR ILLUMINATIONS.

PLATES CLXXX. to CLXXXIII. Four of the illustrations of the famous copy of the Gulistán of Shaikh Muslihu'd-dín Sa'di of Shiráz. Made for H.H. Maháráját Bani Singh of Ulwar, in the first half of the nineteenth century. Illuminated in gold and colour. (Lent by H.H. the Maháráját of Ulwar.)

PLATE CLXXXIV. Two pages of a magnificent copy of the Korán. Written at great cost for H.H. Maháráját Bani Singh of Ulwar. (Lent by H.H. the Maháráját of Ulwar.)

PLATE CLXXXV. Two pages of the Korán. Said to have been written by the Moghul Emperor Aurangzeb (Alamgir) with his own hand. (Lent by H.H. the Nawáb of Tonk.)

The art of calligraphy has naturally been much cultured in India, not only because the printing press has been only recently employed in the preparation of books, but on account of the objection amongst Mahomedans to using it in the multiplication of the Korán. The Hindus have long printed from blocks, but have not taken so much pains in illustrating their works as the followers of the Prophet. The graceful form of the Arabic character is peculiarly suitable to the display of artistic talent. The Persians have long been renowned for their love of calligraphy and for the skill and versatility of their penmen. Many beautiful examples of both ancient and modern manuscripts, some of them written in Persia and others in India, which differ from them in no way whatever, were sent to the Jeypore Exhibition.

As specimens of calligraphy the contributions from Ulwar and Tonk were the most remarkable, but Jeypore bore away the palm for beauty of illustration with its noble copy of the Razm Námah, the Persian version of the Mahábhárata, or History of the Great War of the early Hindus, of which a full description, accompanied by a set of platinotypes of nearly the whole of the miniatures, will be given in the fourth volume of this work.

It is well known that the Moghul princes were always taught some industrial art by which, in the event of a not unusual reverse of fortune, they might earn a livelihood. The Emperor Aurangzeb in this way became a skilled penman, and from Tonk was received the seventh portion of the Korán, written by that great monarch's own hand; two pages of this interesting work have been reproduced in Plate CLXXXV. Vol. III. The characters are bold and clear, thoroughly characteristic of the man who wrote them.

From Ulwar came a magnificent Korán (Plate CLXXXIV. Vol. III.). The artist is said to have begun his work again after he had almost finished the first copy because he had made a single error in transcribing the sacred volume. Every page is richly illuminated in gold and colour. The broad lines are written in blue characters with white shading on a ground of gold; the narrow lines are in red on a white ground. The marginal notes are so fine as almost to require a powerful magnifying glass to read them.

The gem of the Ulwar collection, of which four illustrations have been reproduced in Vol. III. (Plates CLXXX.–CLXXXIII.), is a copy of the Gulistán of Shaikh Sa'di, which was written for Maháráját Bani Singh, who died about twenty-six years ago. The artist, who was in the employ of the Mahárája, is represented in Plate CLXXXII. presenting the completed work to his master.

The State records show that he was paid a lakh of rupees as salary while he was writing the

book, but, as Colonel Cadell, V.C., late Political Agent at Ulwar, after careful calculation, concluded that it had only cost 50,000 rs., it is probable that other work was done during the same period. Every page of the book is illuminated with gold and colour, and the spaces between the letters are worked in gilt leaves with minute coloured flowers.

The miniatures, which are most delicately executed, are protected by gold-beater's skin, and are marked by projecting slips of paper. It will be observed that in Plate CLXXX. the artist has introduced the flag of the East India Company at the stern of a boat—somewhat of a daring anachronism, as the Gulistán was composed in the thirteenth century (A.D. 1258).

Some examples of the perverse ingenuity of natives of India in inventing labour which has no conceivable value were sent to Jeypore. Amongst these are writings done with the nail of the little finger, which is kept long solely for this purpose. There are men who earn a livelihood entirely by writing names and titles of wealthy persons in this manner. The paper is slightly moistened and the characters are formed by pressure.

Facsimiles of eight illuminations in the possession of the Mahárájá of Jeypore have been included in Vol. I. (Plates XXXII.-XXXIX.), because they are unusually good examples of Persian illumination and afford a great variety of floral patterns which are very suitable for reproduction in the textile and allied industries.

As a large collection of portraits, landscapes, manuscripts, all done by natives of India, was shown in the Exhibition, a few additional remarks on the subject of Native Art in Northern India, and especially in Rájpútáná, will, perhaps, not be out of place.

Although, of course, it must be granted that art cannot be considered to be in a high state of perfection in India, still the study of native paintings, sculpture, and decoration generally cannot but afford most valuable aid to understanding the character, modes of thought, customs, and habits of the people. Everything the artist pourtrays—and nothing seems beneath his notice—is dealt with in the most faithful and minute manner.

In the larger cities of Rájpútáná many persons find employment in preparing the simplest pictures—chiefly representations of the gods of the Hindus and the numerous mythological legends connected with them, while a few artists are capable of adding portraiture to their means of obtaining existence.

The Indian artist is equally at his ease in decorating the outside walls of a building with colossal pictures of battles or love scenes, or in painting a miniature, though the choice spirits of course prefer the latter. Even the best men have to do rough work to live. Hindus are very fond of adorning their house fronts with pictures, and sometimes barely leave a foot uncovered. A house in the Jahauri Bazár, the principal street of Jeypore, is painted in distemper from the ground floor to the roof with drawings illustrative of the European mode of domestic life from a native point of view. The front of the principal building in the town of Amber, the old capital of Jeypore, is covered with a battle scene. Where stone or brick figures of elephants or horses cannot be placed before a temple gate, the adjoining walls are adorned with coloured sketches of these animals. At the entrances of courtyards and buildings the Hindu Janus—Ganesha—the elephant-headed god, is painted, and his image is put above the door. The artist paints on plaster, wood, thick cardboard, or on paper—generally a thin brown, country-made kind—on membranes, on talc, or on ivory. In books the finest miniatures are protected by pieces of thin paper or gold-beater's skin. English colours and brushes are now used almost everywhere, but, like the old European painters, the Indian artists know how to make their own pigments. The artists usually belong to the carpenter sub-caste, and earn from 4 rs. to 32 rs. per mensem, in rare cases more.

With regard to wall painting, the artist generally sketches from memory where the work is on a large scale, and from a carefully prepared design where more elaborate drawings are required. If figures are to be repeated, as in the case of ceilings, floors, or façades, with geometrical patterns, the outlines are produced by fine charcoal powder rubbed through the holes in a paper stencil plate. The common mythological subjects are all done in this way, hence the unvarying monotony of

religious pictures from one end of India to the other. Old designs are patched and repaired with the greatest care, and are very much valued. Many subjects are drawn in simple, generally blue, monochrome. More often the figures are coloured with bright uniform tints. Examples of this kind may be seen on the rear wall of the great palace at Ulwar, on houses in Jeypore, on many cenotaphs, as at Seekur, in Shekhawáti, on temple walls or private residences all over Rájpútáná. Rooms are decorated with more care and refinement. The finest specimen the writer has seen of a painted interior is the Phúl Máhl, or Flower Palace, at Jodhpore, the fifteen years' work of a Jeypore artist. The ceiling of the room, which, perhaps, is thirty feet long and twenty broad, is covered with charmingly executed portraits of gods, princes, and fairies set in circular frames amidst a beautifully designed and painted ground of floral and geometrical forms. The drawings are finished with the greatest care.

In the *Do-chattar* Palace at Jeypore there are some curious paintings in two window recesses, reminding the visitor of the early Venetian dyptichs. One represents Adha-nári, or the combined form of the god Shíva and his wife Parvati, and the other Káli, or All-devouring Time, a frightful female figure wearing a chaplet of the heads of demons, all with horrible countenances, the goddess waving a huge scimitar while she swallows trains of elephants, horses, and carriages. The blade of the weapon is covered with a solid paint or foil, which gives it the appearance of metal. The figures are protected by folding doors, on both sides of which are painted figures of minor characters connected with the legend within. Portable shrines with a similar arrangement of doors, more or less elaborate, are made in several places in India. In one now in the Jeypore Museum the outer doors, each of which also forms a separate shrine, are painted in lacquer with a complete set of the incarnations of Vishnu.

Painting on glass is hardly known in India, but a similar effect is produced by cutting out a design in metal or plaster and by filling in the interstices with pieces of glass of different colours. A beautiful effect is produced when the sun shines through windows thus ornamented. In the Jey Mandir, a room in the old palace of Amber, formerly the capital of the Jeypore State, there are some fine studies of scenes in the life of Kṛishṇa executed in this style. The idea is said to have come from Venice, and there is some ground for it, as in the adjoining baths the geometrical patterns of the windows are still filled up with roundels of bottle glass which, early in this century, Bishop Heber was informed, were brought by the overland route from the famous Queen of the Adriatic.

Mica, formerly used in lieu of glass in windows, is painted upon, as, for example, in the familiar sketches of native servants of different castes and occupations which are sold at Benares; it is also used to protect paintings on other substances and in the preparation of flower designs in plaster, as at Amber and elsewhere. Pieces of mica are often employed for many purposes instead of glass. Native paintings are, however, commonly executed on paper and ivory. Some of the best examples on both materials are preserved at Ulwar, where they were collected by Mahárájá Bani Singh, who during a long life was renowned as a patron of art. In the collection are several portfolios of scenes from the Rámáyana, each drawing being, it is said, worth 500 rs. All have a beautiful margin of garlands of roses and other flowers, and in some cases there are paintings on both sides of the paper.

The gem of this collection is a painting on a long roll of the procession of the Emperor Akbar II. and suite, with the British Resident at his Court, passing before the Delhi palaces on the banks of the river Jamna. The principal characters are certainly portraits; they are beautifully executed in the style of the ivory miniatures for which Delhi is so famous.

The Ulwar State also possesses one of these paintings on an oval ivory plaque a foot long. The paper employed by the Indian artist is almost always coarse in texture, but if he particularly wishes his work to last he uses gold-beater's skin.

Allied to mural painting are the various modes of decorating rooms by inlaid or raised work of different kinds; these may be best indicated by examples.

In the *Sukh Mandir*, or 'Hall of Ease,' at Amber, the walls and ceilings are constructed of

plaster raised into a variety of patterns, such as flowers, vases, and diaper work. Mica and finely powdered marble have been mixed with the plaster, thus giving a peculiar appearance, like satin, which has a very cool and pleasing effect.

The *Shish Mahals*, or 'Mirror Halls,' are very curious. There is one in every palace or large house of any importance. Silvered glass is now generally used, but mica was employed in early examples. In a very fine 'mirror hall' at Chomu—twenty miles north-west of Jeypore—the flowing patterns are formed by raised gilt or bright red bars. At Amber the *Jas Mandir*, or 'Hall of Splendour,' is adorned with pieces of silvered glass set in such a way into the plaster as to form cypress trees, pines, and flowers, coloured foil being used in some instances with good effect. The rooms behind the great Dewán-i-Ám, or Council Hall, at Ulwar are beautifully decorated in this style with small pieces of glass of many colours, so that at night, when lit up, the visitor might well believe himself in one of the jewelled halls of the famous palace of Aladdin.

The *Chhabi Nawás*, or 'Hall of Beauty,' at Jeypore may be taken as the most modern development of this style. Flat pieces of glass of various colours are cut into different shapes and set in hollowed shells of copper plated with silver, thus ensuring depth and great brilliancy of effect. These are arranged in geometrical patterns with outlines of gold, and mirrors are introduced at suitable intervals. In a small room opening out of this hall may still be seen a little of an older form of decoration in porcelain tiles: the flowers and arabesques are raised from the ground, and both design and material are of excellent quality.

There are very curious rooms at the palaces of Oodeypore and Dungarpore, in which the old, well-known willow-pattern plates have been let into the wall, at the former place in the midst of Dutch Scripture tiles, in the latter amongst mirrors and paintings of battle scenes or portraits of British officers from the neighbouring cantonment of Khairwarrah. At Oodeypore the influence of the Dutch has been felt in many ways. The neighbourhood of Surat, as already indicated, where the Dutch had a factory, is sufficient to account for this.

Perhaps the most curious form of decoration is the use of the so-called papier mâché of Kashmir, which has been employed in the palaces of the Mahárájá at Srinagar, the capital of the valley.

The ceilings and walls of several large halls are covered with this work, more coarsely executed but similar in design to the familiar card cases and small boxes brought from Kashmir. The effect on this large scale, as already indicated, is very poor. The Mahárájá has added to the bizarre appearance of these chambers by surrounding them with splendid horns of the *bárah singha* deer—*Cervus elaphus*—on every tyne of which a glass candle-shade has been fixed.

Dados and floor borders in fresco or distemper have been made for a very long time in Hindu palaces. Major Jacob of Jeypore has improved and modified the processes by which this work is accomplished.

Such a thing as a gallery of native pictures is hardly to be seen. A chief or noble may have a complete series of portraits of his ancestors, but if large these are protected with folding doors kept constantly sealed, or if small are placed in portfolios. In out of the way rooms of native courts a few portraits may be hung amidst an odd lot of questionable French prints and rude chromo-lithographs. Such collections may be seen at Ulwar, Bhurtpore, and Kishengarh.

At Karauli, however, there is a hall adorned with portraits of departed kings, representations of gods, and landscapes, all protected by glass, and at Amber the walls of a small room in the great palace are completely covered with views in distemper of celebrated Hindu cities, which are of some value, as they faithfully represent the towns as they appeared early in the eighteenth century. In order to show both sides of a street the houses nearest the spectator are represented flat on the ground. All the principal buildings are named, the roads filled with people, the forests with deer, the rivers with fish, and the images of the gods are seen in the temples.

At Mandore, the ancient capital of Márwár or Jodhpore, there is a gallery of sculpture. Huge figures, representing the gods and heroic ancestors of the desert kings, are cut out of the solid rock,

and in front of them a colonnade has been built to protect them from the weather. These figures differ from the ordinary carvings with which so many Rájpútáná temples are covered, as they are intended to be portraits.

The subjects represented by Indian artists divide themselves into several groups.

1. Religious pictures, such as representations of the gods and legends connected with them; scenes in the lives of holy men, ceremonials and implements used in them.
2. Portraits.
3. Historical subjects, such as battles, court ceremonies.
4. Domestic scenes.
5. Sporting subjects.
6. Moral pictures.
7. Book illustrations.

1. *Religious Pictures.*—As before mentioned, every main doorway has over or near it an image or painting of Ganesha, the god of wisdom and of gateways, who is invoked at the beginning of all works. Thus books are commenced with the invocation 'Sri Ganeshya nám,' or 'Reverence to the name of Ganesha,' or Ganpati, as he is sometimes called. He is generally represented sitting cross-legged on a cushion with attendant maidens waving fans, and a rat (his *váhan*, or vehicle) beneath him.

In some places Kṛishṇa is also painted near gateways, standing by the side of a cow and playing the flute. The deities in their simplest and highest forms have usually pleasing and innocent features, but when some special attribute or legend is treated they are depicted in monstrous, and to the Hindu awful, forms; active power being shown by multiplication of limbs or distortion of the countenance. The 'glory' or 'nimbus' is drawn round the heads of gods and kings by both Hindus and Mahomedans; it is generally gilded and has long rays. In the Ain-i-Akbari it is stated that Mahomedans consider that all children predestined to rule are born with a halo round their heads which is visible only to the eyes of seers, or holy men. The real origin of this is no doubt the parhelion, or glory, which anyone may see for himself on a foggy morning, under certain conditions of light, in his own shadow.

The Mahábhárata and Rámáyana afford the most abundant scope for illustration. Scenes from the latter and from the Puránas, especially those relating to Kṛishṇa, are, perhaps, most popular. Great care is always taken in drawing correctly the symbols of each god, which are usually held in their hands, but, apart from these, it is easy to distinguish the deities by their features; thus the Roman nose of Shíva is always well marked, and the Grecian organ—the type of culture—of Vishnu is as decided, while Brahma bears what Warwick in his essay on this subject terms the broad cogitative or thoughtful nose.

Favourite sets of religious pictures are the ten incarnations of Vishnu, the different forms of Mahádeva or Rudra, the Sikh Gurus, the twenty-four *thirthankars*, or deified saints, of the Jains, and the Rágs, or modes of music.

The histories of the Ṛishis, or sages, and the adventures of Kṛishṇa are frequently depicted.

The walls of the palaces and temples in the Galta, a pass in the Jeypore hills, are covered with illustrations of this kind; for example, one in which a king and his courtiers are observed doing homage to a thin, somewhat sour-looking ascetic on the mountain top.

As a good specimen of popular works of the same class the story of Rájá Dhanwantwari or Mordwaja (Peacock Standard), as given pictorially, may be mentioned.

Two Brahmans (Kṛishṇa and Arjuna), disguised as members of the sacred caste, arrive at the palace of the king with a tiger; they demand that he should present, if he were really the charitable person he was rumoured to be, half his only son's body to the beast, who had promised to restore the child of one of them on this condition alone. This is shown in the foreground. In another part of the picture the rájá is observed consulting the queen, who is behind a curtain, as to the answer he shall give.

In a third corner of the same drawing the parents are depicted in the act of sawing their boy

into two pieces, and at the top of the paper their faith is observed to be rewarded by the restoration of their child, who descends in a celestial vehicle from heaven unhurt. We have, therefore, in one painting a whole story told in a way which a native of India can thoroughly appreciate.

The ceilings and domes of rooms are frequently adorned with representations of the Rás Mandala, or heavenly dance, in which Kṛishṇa multiplied himself to become a partner for each of his fair votaries or companions—the *gopis*, or milkmaids. The religious subjects, however, are almost endless.

2. *Portraits* executed by native artists are stiff and formal. The profession or tastes of the subject are indicated in various ways. A warrior is recognised by his sword, a sportsman by the hawk or falcon on his closed fist; the pious man is represented with clasped hands in a reverent posture. A small noble or chief will be drawn seated on a cushion with his attendants waving plumes over his head. A bayadere is painted standing on one toe, the European shooting tigers, the banker counting money, the priest with his arm in a bag representing a cow's mouth, turning his rosary as he says his prayers *in secret*.

Complete series of portraits of lives of native rulers, each chief distinguished by some peculiar symbol, can be obtained. They are very interesting as studies of costume, fashion, and character, being always reproductions of original contemporary portraits. In many of the early portraits the painted jewelled ornaments are set with real gems. The frontispiece of Vol. II. is a facsimile of a contemporary portrait of the Emperors Shah Jehán and Aurangzeb.

The Delhi miniature painting on ivory has been so influenced by European art as hardly to come under the head of native painting. It is well known that European artists of great merit were employed at the Dehli and Lucknow Courts, and the natives no doubt followed their style.

The native artist possesses little knowledge of perspective, and this defect in his training is especially noticed in the backgrounds of his figure subjects.

3. *Historical Subjects, &c.*—Amongst a martial people, such as the Rájpúts, it is natural that war with its triumphs and dangers should be most frequently depicted. We therefore find that the walls of most palaces are covered within and without with elaborate battle pieces. In the principal hall of the palace of the hill chief of Erki, near Simla, one of the walls is covered with such drawings. The air is loaded with arrows and dismembered bodies are scattered about the field.

Paintings of court ceremonies, such as *peshwais*, or processions, to welcome a distinguished visitor, *durbars*, or public audiences, installations of kings, and so on, come under this head.

4. *Habits and Customs.*—Under this head the subjects are endless. Sports, such as elephant fights, boar hunts, hawking, tiger shooting, form favourite studies. A good deal is suggested to the imagination in such pictures. Thus in a hunting scene the fleetness of the sportsman's horse is shown by his succeeding in placing his bow over the neck of the flying deer.

The walls of the Do-chattah Palace at Jeypore are ornamented with a series of sporting pictures, and also along the cornice with some very beautiful and interesting sketches of domestic life, in which women and children are engaged in playing games, tending animals, or performing the various offices of the toilet—a perfect representation of the daily life in the zenana. Such drawings may be bought in sets.

5. The Indian artist, like most of his countrymen, delights in producing eccentric work. Well-known examples of his skill are the figures formed of numerous animals, or even of human beings, in different positions. On an elephant composed of women Kṛishṇa rides. Great strength is symbolised by a bird bearing aloft a winged elephant, who himself carries seven common elephants with his toes, tail, and trunk.

6. *Book Illustrations.*—The cheap native works are frequently illustrated with rude woodcuts.

The pamphlets on cheiromancy, omenology, and such subjects owe their popularity to their illustrations. In the fourth volume of the memorials of the Exhibition some of the best examples of the highest style of book illustration three hundred years ago are reproduced, but there are few men capable of such work in the present day.

CHAPTER XVIII.

THE CITY OF JEYPORE.

FEW views of the city of Jeypore and its vicinity have been included in the third volume, as, without some examples of the domestic architecture of the people, the series of illustrations of their industrial art would hardly be complete.

Jeypore, or Jeynagar, the City of Victory, takes its name from its founder, Mahárájá Sewai Jey Singh II., who began to build it about the year 1728.

The ancient capital of Amber, situated in a small valley about five miles from Jeypore, had become too confined for the increasing population which the prosperity of the State under its famous ruler, the greatest of the generals who supported the Emperor of Delhi on his throne, attracted to his Court. Jey Singh therefore determined to build a city which should be worthy of his fame. He constructed Jeypore on a small plain or basin, conjectured to be the bed of an old lake, which is surrounded by rugged hills on all sides except the south, where the ranges diverge.

The town was protected by a crenelated masonry wall, with bastions, and by forts on the open side and on the principal summits of the hills.

The seven great portals, one of which, the Sanganir Gate, is shown in Plate CLXXXVII., are all built on the same pattern with screen walls. They have two small kiosks above and machicolations over the entrance. The doors are of wood studded with iron spikes, to resist the attacks of elephants, which were sometimes formerly employed to burst through such obstacles.

It will be seen that the upper portions of the gate and adjoining walls are loopholed for musketry. Cannon are mounted on the bastions.

The town is laid out upon a perfectly regular plan in accordance with the rules given in the Silpi Shástras, or Sanskrit works on architecture; its main street is over two miles long and thirty-seven yards wide; other roads of equal width and a mile and a quarter in length, which cross the chief thoroughfare at right angles, divide the city into seven nearly equal blocks, of which the one in the centre on the north side is occupied by the palace and its grounds. At the intersection of the great streets there are large squares surrounded by temples and public buildings. In the middle of the square there are tanks with fountains. All the smaller streets and lanes are arranged on the same plan as the larger ones, and are of proportionate width.

By the munificence of the late chief, Mahárájá Siwai Rám Singh, the citizens were provided with water and gas, the former of which is pumped up from a small river two miles distant, and distributed to all parts of the town through iron pipes, while the latter is made from castor oil in the gas works near the north wall. The same enlightened prince also established a magnificent public garden close to the town, and a fine hospital dedicated to the memory of Lord Mayo, whose statue he placed beside it.

A school of art, a college in which more than eight hundred youths are educated, a public library, and similar institutions also attest the interest taken by their late prince in the welfare of his people.

The present ruler of Jeypore, while maintaining all these institutions, has increased their usefulness and added others to them. He supports an Industrial and Educational Museum, which is visited by more than a quarter of a million persons every year, and at his sole expense he held the

Exhibition of which these volumes are a memorial and regarding which full particulars are given in the Introduction.

To return to the architectural features of Jeypore: It has been said that when someone boasted before Jey Singh of the magnificence of the Chandni Chauk, the famous 'High Street' of Delhi, he replied that his new capital would have not one but many Chandni Chauks.

Whether this be true or not, perhaps few would think the great highway of Delhi more magnificent or more picturesque than the principal bazaars or streets of Jeypore.

The illustrations will afford a far better idea of these busy thoroughfares than any description. Plate CLXXXVIII. represents a portion of the eastern square where the road beginning at the Sanganir Gate crosses the main street, which extends from the Portals of the Sun and Moon along the highest ridge of the city. The buildings surrounding it are temples now occupied by the Public Library and College. Awnings have been put up by the shopkeepers to protect themselves and their wares from the fierce rays of the sun.

In Plate CLXXXIX. a part of the Sadar Bazár, or great central street, is shown. On the right is the royal stable yard with its principal gate, and a lofty tower—the Isri Minár, or Lát—which dominates the city. From these two plates the prevailing character of the architecture of Jeypore can be gathered. On the ground floor are shops in a continuous arcade, with a screen wall above filled up with tracery, or here and there, sometimes in unbroken line, surmounted by lofty houses.

The roofs are generally flat, but they are often ornamented with small kiosks crowned with domes or boat-shaped vaults studded with gilt pinnacles. Balconies and jarokhas, or windows, project from the walls above the long overhanging sunshades or cornices which are so characteristic of this Indo-Saracenic style, and afford an abundance of shadow—a most important and pleasing architectural feature in the fierce heat and bright light of the East.

The foiled horizontal arch is used everywhere—in the shops, in the private houses, in the niches and kiosks—and does not weary, because its form is infinitely varied.

The next four views are of portions of the street leading from the eastern square, shown in Plate CLXXXVIII., past the Exhibition building on the left hand towards Amber, the old capital. The first (Plate CXC.) on the left hand, a few paces from the square, is the Hawa Máhal, or Palace of the Wind, a fantastic but not unpleasing building, with many projecting balconies pierced with innumerable windows and openings, so that every breeze may enter and cool the rooms within it.

The picturesque effect of this and of all the houses in the town is increased by the fact that they are painted in the same colours—a pink or strawberry tint picked out with white.

Sometimes the whole city changes its livery, one street becoming yellow, another light blue, and others green or red, while here and there a rich citizen may decorate his mansion with interesting if inartistic portraits and scenes from his copious mythology. The awnings also are made of red and white striped cloth, and so assist in toning down what would be, were only white employed, an overwhelming dazzling brilliancy of hue.

The views CXCI. and CXCII. were taken from the roof of the Naya Máhal, or New Palace, which was used for the Exhibition. In the foreground are temple courts and buildings, while behind them are the houses of the private residents. As far as the city wall, beyond which a plain extends up to the sides of the hills, which are in some places even overtopped by the sand, the peculiar boat-shaped vaults are well seen in both photographs, as also the very thin walls of which all these buildings are constructed. In Plate CXCII. one of the temples has a pyramidal spire, such as is characteristic of most Hindu shrines in Bengal. It is erected over the cell which contains the principal image. The dome over the Assembly Hall in front of the spire is also of unusual form, rising by a series of steps to the *kalas*, or pinnacle.

In the next photograph (Plate CXCIII.) the continuation of the same street is shown, but the view is taken from a different point, so as to bring in both sides of the road, and on the left, in the foreground, the top of the outer of the seven gates which form the eastern or royal entrance to the

palace. Still farther on the same side is the theatre, distinguished by its inharmonious enormous flat roof, and in the distance are the walls which surround the palace lake, with the depression in the hills over which passes the road to Amber.

If the visitor were to turn through the outer palace gate he would pass through a courtyard and see before him the Sharíd Deora, the Royal Portal, corresponding to the Sublime Porte at Constantinople. This beautiful structure is represented in Plate CXCIV. The designs and ornament upon it are coloured in fresco. The demi-vault above the door is beautifully broken up into planes meeting at different angles, so as to afford variety of shadow. An image of Ganesha, the Hindu Janus, is placed over the point of the arch. Two graceful balconies supported on delicate brackets flank the doorway, while the chamber on the roof is the drum house, where at certain fixed hours musicians play in honour of the Mahárájá.

A third gateway can be seen through the arch, and behind it the upper part of the seven-storied Chandra Máhal, or Palace of the Moon, the principal residence of the King.

A great square, the Jaleb Chauk, stretches between the last two gates, and round it are ranged the principal public offices. Plates CXCV. and CXCVI. represent the Jaleb Chauk as seen from the terrace in front of the Exhibition building. It was on this terrace that the opening ceremony of the Jeypore Exhibition took place on the evening of January 1, 1883, when the last rays of the sun lit up a scene such as is but rare even in India, the beauty of the buildings and the surrounding gardens and hills being set off by the rich dresses of the spectators and the magnificence of the Mahárájá's Court.

APPENDIX I.

NAMES AND ADDRESSES OF MAKERS OR AGENTS WHO HAVE CONTRIBUTED TO RECENT EXHIBITIONS.

Chapter and Class	Names	Addresses	Remarks
I. Armour	Principal School of Art	Jeypore, Rájpútáná	
	Kallan Khán	Kamnigar (armourer), Jeypore, Rájpútáná	Bronze Medal, Jeypore Exhibition
	Núr Buksh	Do.	Do. do.
	Panne Khán	Do.	
	Mirán Buksh, Bagrawala	Do.	
	Mowla Buksh	Do.	
	Amir Buksh	Do.	
	Mahomed Buksh	Do.	
	Davee Sahai and Chamba Mull	Merchants, Amritsar, Punjáb	
	Names not known	Kúftgárs, care of the Diwán, or Minister, Sirohi State, Western Rájpútáná	Silver Medal, Jeypore
	Alla Jawaya	Bhera, Sháhpur District, Punjáb	Stone-handled Cutlery
	Khoda Buksh	Do.	
	Mahomed Din	Do.	
	Suraj Din	Do.	
Leather Shields	Purshottam Khushál and Khushál Dhanji	Ahmedabad	
III. Damascening	Principal School of Art. Workman, Mahomed Azim	Jeypore, Rájpútáná	For True Damascening, Bronze Medal, Calcutta, 1882
	Futteh Din	Siálkot, Punjáb	Gold Medal, Jeypore Exhibition
	Azim	Kúftgár (damascener), Gujrát, Punjáb	Silver Medal do.
	Ibrahím Mahomed	Do.	Bronze Medal do.
	Ghulám Basul	Do.	Certificate, Simla, 1881
	Mahomed Azim	Do.	Do. do.
	Mir-u-din	Do.	Do. do.
	Ibrahím	Do.	Do. do.
	Address, The Kúftgárs, care of the Diwán	Sirohi, Western Rájpútáná	True Damascening. Bold Inlaying in Sword Hilts
	Guláb-u-din	Kotli Lohárán, near Siálkot, Punjáb	Do.
Incrustation	Chilambrum Puthen	Suda Shíva Devai, Tanjore	Silver and Bronze Medal, Calcutta, 1882 ; Certificate, Simla, 1881
	Subra Money Puthen	Do.	Certificate, Simla, 1881
	Raseen Puthen	Do.	Silver Medal, Jeypore
Imitation Bidri Work	Chand Khán	Lucknow	Two Silver Medals, Jeypore
	Mahomed Ali	Do.	Certificate, Simla, 1881
	Kalappa	Bidar, Hyderabad, Deccan	Silver Medal, Calcutta, 1882
IV. Work in Base Metals	Principal School of Art	Jeypore, Rájpútáná	Engraved and Pierced Brass. Bronze Medal, Calcutta, 1882 ; Silver Medal, Jeypore Exhibition
	Suraj Buksh	Do.	Bronze Medal, Jeypore Exhibition
	Chutta	Jeypore	Certificate do.
	Shunkar	Care of Executive Engineer, Jeypore	Silver Medal. Finished Work in Brass
	Mahomed Azim, School of Art	Jeypore	Bronze Medal, Calcutta, 1882
Benares Brass	Umrit Lál, Kala Pershád	Benares	Do. do.

Chapter and Class	Names	Addresses	Remarks
	Buldeo Dass . .	Benares, care of Director, Dept. Agriculture and Commerce, N.W.P. and Oudh	Bronze Medal, Calcutta, 1882 ; also Silver Medal for Metal Ware generally
Mythological Figures, Moradabad Ware	Bapú Moreshwar . .	Poona	
	Mukan Lál . . .	Moradabad, N.W.P. . .	Silver Medal, Simla, 1881
	Mahomed Yár Khán .	Do.	Bronze Medal do.
	Sham Lál . . .	Do.	Certificate do.
Pierced Brass Work .	Mr. de Forest . .	Wood-carving Company, Ahmedabad	Silver Medal, Jeypore, 1883
Copper Work, *Repoussé* Ornament	Vishnáth Dungare and Co.	Poona	Bronze Medal do.
V. Gold and Silver Plate and Plated Articles	Industrial School, Rangoon	British Burmah . . .	Gold Medal do.
	Sultán	Bagroo, near Jeypore . .	Bronze Medal, Jeypore
	Nand Kishor . .	Jeypore	For Engraved Silver, Certificate
	Pani Lál . . .	Ulwar	Engraved Silver
	Kásináth . . .	Jeypore	
	School of Art . .	Do.	Engraved Silver. Extra Prize, Jeypore. Silver Medal for Enamel do.
	Magganbhai Hatti Singh	Ahmedabad . . .	Bronze Medal do.
	Sawál Dás . . .	Lucknow	Silver Medal for Enamel, Simla, 1881
	Subhána . . .	New Bazár, Kashmir . .	Bronze Medal, Jeypore, 1883
Parcel-gilt Silver Plate .	Different makers . .	At Sironj, Chabra Perawa, and Tonk. Address, Diwán, Tonk State, Rájpútáná	Silver Medal do.
Kutch Work . .	Omersing Máwji . .	Bhuj	
	Jarádi Davekur Kanji .	Do.	
	Harji Ratanji . .	Do.	
Silver Plate . . .	Messrs. Jaffer Suleiman and Co.	Bombay	
	Messrs. Cursetji and Sons	Ahmadnagar	
VI. Kashmir Work in Base Metals, Enamels, &c.	Subhána . . .	New Bazár, Srinagar, Kashmir	Silver Medal, Jeypore, 1883
	Habibju . . .	Do.	Bronze Medal do.
	Davee Sahai and Práb Dyál	Amritsar, Punjáb . .	Bronze Medal do.
	Davee Sahai and Chamba Mull	Do.	Certificate do.
	Lussoo . . .	New Bazár, Srinagar, Kashmir	Do. do.
Copper Ware, including Niello	Lussoo . . .	Do.	Special Silver Medal, Jeypore, 1883
VIII. Enamel on Gold Plate and Jewellery	Kishen Lál . . .	Jeypore	Gold Medal do.
	Workmen employed by Kásináth	Jeypore. Orders through Lála Kásináth, jeweller, Jeypore	Silver and Bronze Medals, Jeypore, 1883 ; Silver Medal and Certificate, Calcutta, 1883
	Lála Kásináth . .	Jeypore	Silver Medal, Simla, 1881
	Gúma and Geesa Singh	Do.	Certificate do.
	Gúma Singh . .	Do.	Silver Medal, Calcutta, 1883 ; Certificate, 1883
	Sálik Rám . . .	Delhi	Certificate, Simla, 1881
IX. Jewellery, Plain Gold and Silver	Kásináth . . .	Jeypore	
	Habibju . . .	New Bazár, Srinagar, Kashmir	
	Subhána . . .	Do.	
	Jail Factory . . .	Jeypore	Silver Medal, Jeypore, 1883
	Rám Sahai . . .	Monghyr	Certificate, Calcutta, 1882
Diamond-cut Silver .	Mukand Lál Sarnakár .	Rajshahye, Bengal . .	Do. do.
Cuttack Filagree . .	Mani Jethi, *Sonár* .	Cuttack, Bengal . . .	Do. do.
	Kapil *Sonár* . .	Do.	Do. do.
Darjiling Work . .	Goluk *Sonár* . .	Darjiling	Do. do.
Swámi Jewellery . .	Messrs. P. Orr and Sons	Madras	Gold Medal do.
X. Ivory Inlay . .	Síta Rám . . .	Etawah, near Kotah, Rájpútáná	Silver Medal, Jeypore, 1883
	Patiála workmen . .	Address, Diwán, Patiála .	Bronze Medal do.
	Nabha do. . .	Do., Nabha . . .	Do. do.
Ivory Carving . .	Workman, Murshídabad	Address, care of Dr. Shircore, Murshídabad	Silver Medal do.
	Moung Nyein . .	Mulmein	Silver Medal, Simla, 1881
Figure Carving . .	Fakir Chand . .	Delhi	
	Gungula Chinna . . .	Vizagapatam . . .	Bronze Medal, Jeypore, 1883

Chapter and Class	Names	Addresses	Remarks
Figure Carving . .	Viranna . . .	Madras	Certificate, Simla, 1881; Bronze Medal, Calcutta, 1882
Fret Work and Engraving in Ivory and Horn	Vendapilla Virasalingum	Do.	Bronze Medal, Calcutta, 1882
	Akaji Papaya . .	Do.	Silver Medal do.
Carving . . .	Juma	Jodhpore	Certificate, Simla, 1881
Figures . . .	School of Art . .	Jeypore	Do. do.
Ivory Inlay . . .	Ata Mistri . . .	Gulám Hussain, Hoshiárpúr, Punjáb	Bronze Medal, Jeypore, 1883
	Kuniya Lál Bhabra .	Hoshiárpúr	
Bombay Inlay . .	Jamasji Sorabji . .	Billimora, Surat, Bombay .	Certificate do.
	Cowasji Muncharji	Do.	
Ivory Figures . .	Lálvihári Mistri . .	Hatibagan, near Baluchar, Murshídabab, Bengal	Certificate, Calcutta, 1882
Fret Work, &c. . .	Sevacotty Chendriah .	Vizagapatam, Madras . .	Bronze Medal do.
Figures . . .	Bhiva Mistri . .	Poona	
Ivory Bracelets . .	Mahomed Sayyid. .	Ajmere, Rájpútáná	
XI. Wood Carving .	Workmen employed by Mr. Growse, C.I.E.	Address, care of Mr. Growse	Silver Medal, Jeypore, 1883
Inlay Brass Wire on Wood	Dúrga Mistri . .	Mynpuri, N.W.P. . .	Bronze Medal do.
Furniture, &c. . .	Magganbhai Hatti Singh	Wood Carving Company, Ahmedabad	
	Fazal Din, and others .	Bhera, Sháhpur, Punjáb	
	Thackar Mistri . .	Simla, Punjáb	
	Mobarak Din . .	Chiniot Jhang District	
XII. Lacquer .	Workmen at Indargarh	Indargarh, Kotah . .	Bronze Medal, Calcutta, 1882
	Kuniya Lál Bhabra .	Hoshiárpúr.	Silver Medal, Jeypore, 1883
	Workmen . . .	Khandela, Jeypore. Address, School of Art, Jeypore	Bronze Medal do.
	School of Art . .	Do.	Do. do.
Fruit	Chinna . . .	Jeypore do. . .	Silver Medal do.
	School of Industry .	Rangoon, British Burmah .	Do. do.
Panels. . . .	Moung Pa . . .	Prome, British Burmah .	Certificate, Simla, 1881
	Nabi Bux . . .	Agra	Do. do.
Bowls	Moung Shway Mag .	Pagan, Burmah . . .	Bronze Medal do.
	Sufdar Moghul . .	New Bazár, Srinagar, Kashmir	
XIII. Stone Work, Carving, and Inlay	Nathu Rám. . .	Agra	Silver Medal, Jeypore, 1883
	Sewa Rám . . .	Do.	Bronze Medal do.
Carving Models . .	Gunga Bux . . .	Jeypore	Gold Medal do.
	Sheo Narani . .	Do.	Silver Medal do.
	Tajmul Hussain . .	Do.	Bronze Medal do.
Mythological Figures .	School of Art . .	Do.	Silver Medal do.
	Govind Rám . .	Do.	Bronze Medal do.
	Tujmúl Hussain . .	Do.	Do. do.
Figures, &c. . .	School of Art . .	Do.	Silver and two Bronze Medals, Jeypore
	Gokul	School of Art, Jeypore .	Silver Medal, Calcutta, 1882
XIV. Pottery, Semi-translucent, Glazed	School of Art . .	Jeypore	Gold Medal, Jeypore, 1883; Silver Medal, Calcutta, 1882
	Mahomed Sharif . .	Jullandar, Punjáb . .	Silver Medal, Calcutta, 1882
	Bulandshahr workmen employed by Mr. Growse, C.I.E.	Address, care of Mr. Growse	Bronze Medal do.
	Bombay School of Art Pottery	Address, Manager . .	Silver Medal do.
	Bhola, *Chinigar* . .	Burián-ka-Katra, Delhi	

APPENDIX II.

EXTRACT FROM ADVERTISEMENT OF THE JEYPORE EXHIBITION, 1883.

LIST OF CLASSES AND EXHIBITS.

SECTION I.—RAW PRODUCE.

Mineral Kingdom.

CLASS

1. Metals, Ores, Alloys.
2. Mineral Substances used in making glass, pottery, &c.
3. Fuels (*none.*)
4. Building Materials.
5. Mineral Substances in the rough state adapted for making ornaments, such as gems, and especially mica in sheets.
6. Mineral Acids (*none*).
7. Mineral Dyes, Colours, Ochres.
8. Salts, such as Common Salt, Nitre.
9. Mineral Drugs.
10. Geological Specimens.

Animal Kingdom.

11. Food Stuffs.
12. Drugs.
13. Skins, Feathers, Leather, Bones, Wax, Horns.
14. Fibres, Silk, Wool, Hair, &c.
15. Substances used in Perfumery and Dyeing.
16. Lac, Cochineal, &c.

Vegetable Kingdom.

17. Cereals—Wheat, Barley, Oats, Maize.
18. Millets—Bajra, Jawar.
19. Pulses—Mung, Mash, Moth.
20. Grains and Seeds used in famine times.
21. Grasses and Fodder Plants do.
22. Roots and Seed Vessels do.
23. Dried Fruits and Roots.
24. Intoxicating Drugs—Opium, Tobacco, Bhang.
25. Vegetable Drugs.
26. Spices.
27. Sugar, Honey, &c.
28. Gums, Gum Resins.
29. Burning, Lubricating, and Esculent Oils.
30. Fragrant Oils, Attars, &c.
31. Oil Compounds, Soaps.
32. Vegetable Dye Stuffs.

CLASS

33. Textile Fibres—Cotton, Rhœa, Madar, used for making cloth, ropes, mats, paper, &c.
34. Reeds used for making fans, thatch, &c.
35. Woods and Timber.

Prizes will be given for the best collections in each class, and due attention will be given to the modes in which the exhibits are named and put up.

SECTION II.—MANUFACTURES.

36. Cotton Stuffs, Chintzes, &c.
37. Woollen Stuffs used for clothing.
38. Carpets.
39. Durries.
40. Garments, exhibited as such, whatever the material.
41. Goats' or Camels' Hair Stuffs (*none sent*).
42. Silk Goods.
43. Mixed Silk and Cotton Goods.
44. Other Stuffs.
45. Paper.
46. Mats, Chicks, Basket-work.
47. Embroidered Cloths.
48. Gold and Silver Embroidered Cloths.
49. Stamped Gold and Silver Fabrics.
50. Do. of False Metal.
51. Leather Work—Horse, Camel, Elephant, and Cattle Trappings.
52. Leather Work—Shoes and Belts.
53. Brass and Compound Metal Work, plain and engraved.
54. Iron Work, plain and engraved.
55. Copper Work do.
56. Swords, Daggers, Arms of all kinds, of Indian fashion and make.
57. Gold and Silver Wire and Lace.
58. Brocades.
59. Damascening on Metal (*Bidri, Kuft, Tah-i-nishan*).
60. Pierced Brass Work.
61. Bookbinding.
62. Gold Enamels.
63. Silver do.

CLASS
64. Copper and Brass Enamels.
65. Gold Ornaments set with Gems.
66. Silversmiths' Work.
66*a*. Silver Jewellery.
67. Furniture, plain and carved, and Small Wooden Articles.
68. Inlaid Work in Wood and Ivory or Horn.
69. Do. in Metal and Wood.
70. Mosaic Work in Stone.
71. Carved Wood of every kind.
72. Lacquered Work in Wood.
73. Do. on Leather or Paper.
74. Carving in Ivory, Ebony and Horn.
75. Stone Carving.
76. Glazed Tiles.
77. Porcelain.
78. Pottery.
79. Unglazed Pottery.
80. Clay Models (*figures*).

CLASS
81. Glassware.
82. Native Musical Instruments.
83. Do. Scientific do.
84. Do. Agricultural do.
85. Native Painting on Wood.
86. Painting on Paper, Ivory, Cloth, &c.
87. Calligraphy.
88. Illuminated Manuscripts.
89. Peasant Jewellery in Base Metal, &c.
90. Photographs.
91. Models not included in other classes.
93. Education.
94. Lapidaries' Work.
95. Needlework.
96. Antiquities.
97. Design.
Miscellaneous.

Other classes may be added.

All exhibits must have been made in India, and the preference will be given to articles in which the design is purely Oriental, and the maker a native of India.

The Committee will give prizes in all classes in which exhibits of any merit are shown.

The highest prizes will be awarded for new exhibits which are likely to be of agricultural and commercial value.

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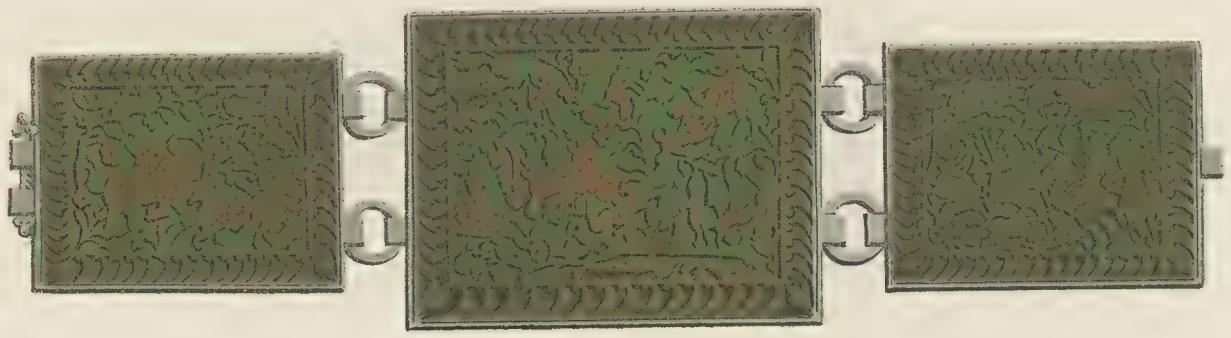
Scale of 1 ½ 0 1 2 Inches

1. Crutch and part of Staff of Maharája Mán Singh of Jeypore (Died A.D. 1615). Jade set with gems, and gold enamel.
2. Ornamentation of the Staff shewn in detail.

Drawn by Rákhi Chand, Múrli.



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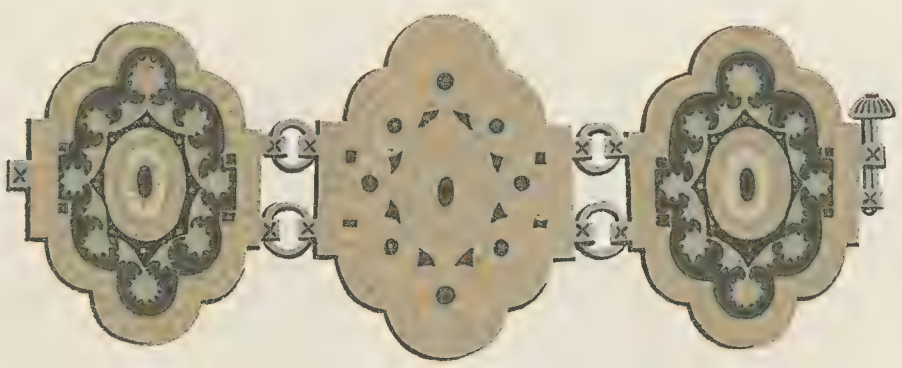

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W Griggs Photo-Lith London S.E.

Designs for Modern Enamel. 1. Three plaques of Pertabgarh quasi-enamel.
2. A salver of Jeypore gold enamel. 3. Three plaques of Múltán silver enamel.

The remaining illustrations are border patterns of Jeypore enamel.
Drawn by Rám Buksh, School of Art, Jeypore.

Portions of a Sword and Scabbard, 30 years old. with green velvet; Mounts, gold enamel. *Drawn by Onkār, Rājpūt.*

Hilt, steel inlaid with gold wire; Scabbard, wood covered Armoury of H.H. The Mahārājā of Ulwar, Rājpūtānā.

Sword and Scabbard, 30 years old. Hilt, enamel on gold, set with diamonds; Scabbard, leather studded with precious stones; Mounts, enamel on gold. Armoury of H.H. The Mahārājā of Ulwar, Rājpūtānā. *Drawn by Rakhi Chand, Murli.*

1. Knife, "*Chhurī*"; Hilt, silver enamelled; probably Turkish. 2 and 3. Dagger, "*Peshkabz*"; Handle, bone; Sheath, wood covered with red velvet; Mounts, silver enamel. Armoury of H.H. The Mahārājā of Jeypore. *Drawn by Lachhmi Narain, Brahman.*

Portions of a Khyber Knife, "*Chhuri*"; Handle, ebony; Sheath, brass; Mounts, enamel on silver. Armoury of H.H. The Mahārājā of Alwar, Rājpūtānā. *Drawn by Lachhmi Narain, Brahman.*

Front, back, and side view of the Sheath of a Dagger, "*Chhura*"; wood covered with gold, richly enamelled. Persian work; formerly the property of Zālim Singh, Regent of Kotah and founder of the Jhalawār house. Armoury of H.H. The Mahārājā of Jhalawār. *Drawn by Sohan Lal, Kumār, or potter.*

Water Bottle, "*Surahi*"; Silver enamelled. Value, Rs. 85, As. 8. Made at Bahawalpur, Punjāb.
Drawn by Ram Buksh, Master, School of Art, Jeypore.

Scabbard of a Hunting Sword; gilt brass and niello. Armoury of H.H. The Mahārājā of Jeypore, Rājpūtānā.
Drawn by Hari Ram, carpenter.

Shikārgah, or Hunting Sword. The figures on the blade are raised and outlined in gold. (Only one side of the upper part of the blade is shown). Armoury of H.H. The Mahārājā of Jeypore, Rājpūtānā.
Drawn by Chandra, Saraugi or Jain.

W. Griggs, Photo-lith. London. S.E.

Daggers, "*Peshkabz*"; Handles, all jade. 1. Sheath covered with red velvet. 2. Sheath covered with green velvet. 3. Sheath covered with red velvet. 1. 2. 4. Jeypore Armoury. 3. Thākur Fateh Singh, Jeypore. *1. 2. 4. Drawn by Narayan, carpenter. 3. Drawn by Raghnāth, Potter.*

Thick padded Coat, with four body pieces of plate Armour (termed "*Chār ainā*," or the four mirrors). The coat is studded with gilt pins and bosses; Helmet, steel inlaid with gold; Coif, fine chain steel, with pattern in dark links. Armoury of H.H. The Nāwāb of Tonk, Central India. *From a photograph and drawings by Piāri Lal.*

Breast-plate, steel inlaid with gold wire and embossed; Straps, skin of the Sāmbar deer *(Rusa Aristotelis)*.
Armoury of H.H. The Mahārājā of Jeypore. *Drawn by Sohan Lāl, potter.*

Coat of Mahārājā Sawai Jai Singh, founder of Jeypore (Jai-pur); silk and gold, embroidered with silk. Property of H.H. The Mahārājā of Jeypore. *From a photograph and drawings by Piari Lal.*

1. Powder Flask; Buffalo horn and ivory. The cap is carved with figures. Siva riding on the bull Nāndi, and Pārvati (the goddess Dūrga, Kāli, &c.) mounted on her vehicle—the Tiger. 2. The same Flask (side view) on a reduced scale. Armoury of H.H. The Mahārājā of Jeypore, Rājpūtānā. *Drawn by Murli, Carpenter.*

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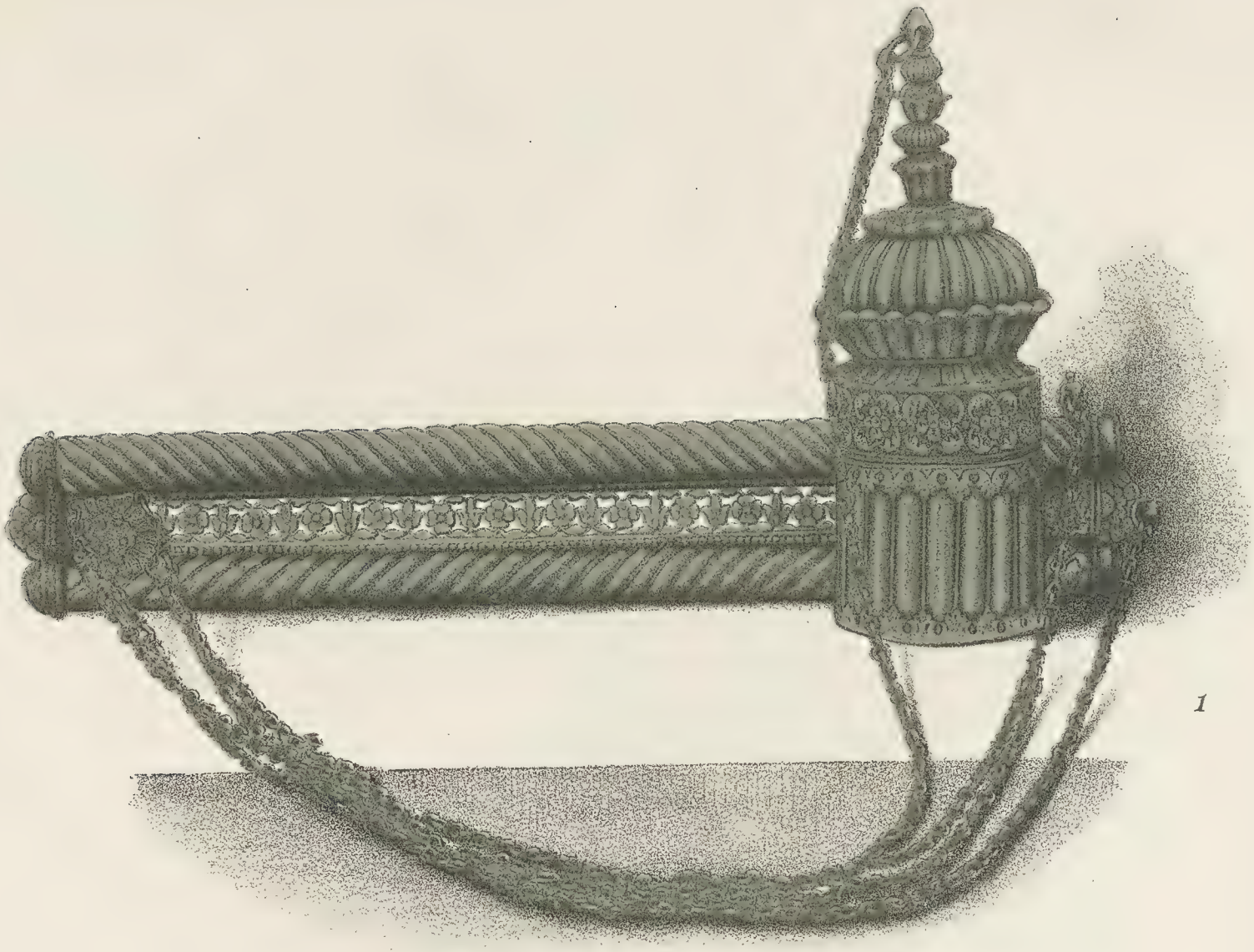
1. Powder horn. Buffalo horn inlaid with ivory and mother-o'-pearl.
   Made by Sita Ram at Etawah near Kotah. *Drawn by Narayan Carpenter.*
2. The opposite side of No. 1. *Drawn by Hari Ram Carpenter.*



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1.— Ink Stand and Pencase. Silver. Property of H.H. The Maharaja of Jeypore.
2. Centre Piece Perfume-holder (ʼatrdán) and tray for betel, and spices, from Tonk, *Piráwah District*, silver, parcel-gilt.

From photographs by Corporals Stroud and Futcher, Rurki.

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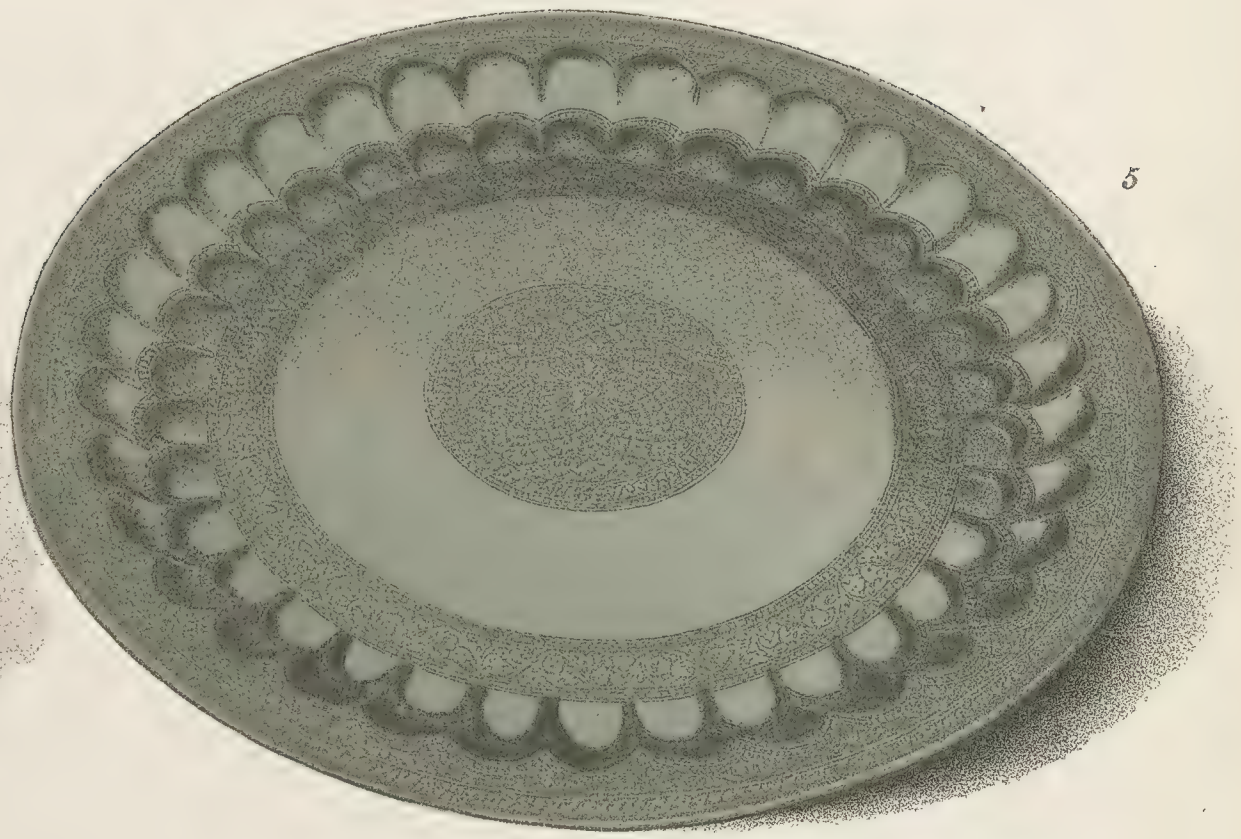
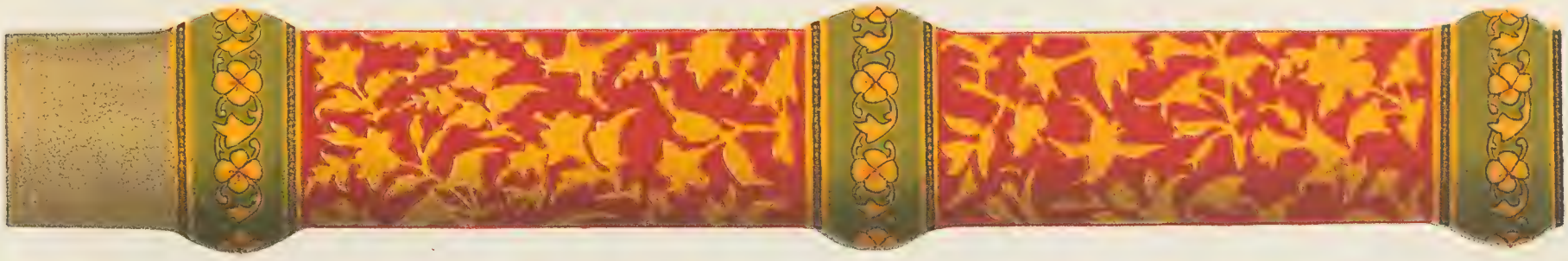


5

1. Tumbler, from Bikanir, silver, chased and engraved.
2. Water vessel (*Abkhora*) from Jeypore, silver.—Exhibited by Lala Kasináth.
3. Perfume stand and cup ('atrdán) Tonk, *Chabrah District*, silver, parcel-gilt.
4. Salver, Silver-niello.—Exhibited by Lala Kasináth, Jeypore.
5. Salver, from Tonk, *Chabrah District*, silver, parcel-gilt.

From photographs by Corporals Stroud and Futcher, Rurki.



W Griggs, Photo-Lith. London S.E.

1 and 2. Vase; wood, lacquered and painted. Made at Srinagar, the Capital of Kashmir. 3 and 4. Portions of two Bamboo Maces, lacquered and painted. Old work. Armoury of H.H. The Mahārājā of Jeypore. *1 and 2. Drawn by Sohan Lāl, Potter.* *3 and 4. Drawn by Ragonāth, Potter.*

Bedstead Legs; wood, painted and lacquered. 1. From Srinagar, Kashmir. 2. From Bikanīr; inlaid with ivory. 3. From Bikanīr; raised ornament. *1. Drawn by Kana, Potter. 2 and 3. Drawn by Chandra, Saraugi or Jain.*

[illegible]

1. [illegible] VISHNU and LACHHMI (Hindu deities), coloured and gilt. 2. Maha Lachhmi. The Hindu goddess of abundance.

3. [illegible] of Mahadeo or the god, SHIVA.

[illegible] *Corporals Stroud and Futcher, Rurki.*

W. Griggs, Photo-lith., London. S.E.

Three carved panels in wood, copied by the Ahmedabad Wood Carving Company, from stone windows at Ahmedabad.

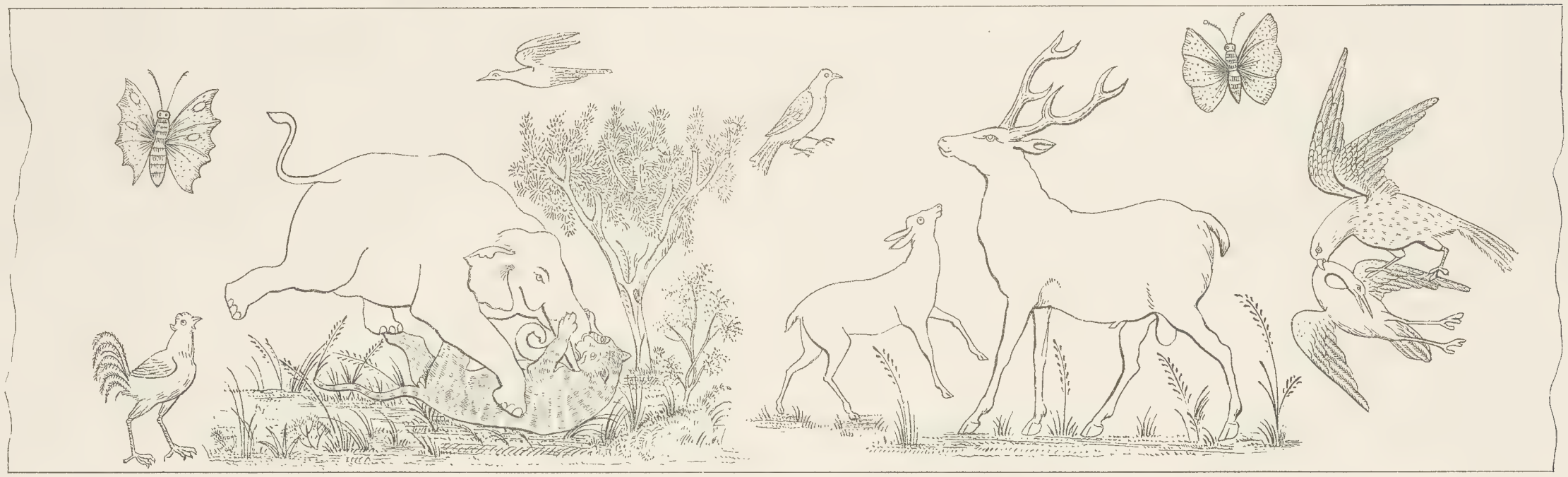
From photographs by Corporals Stroud and Futcher, Rurki.

XXIII. Small shrine of white marble from the quarries of Makrāna, Jodhpore, in which is placed a painted and gilded white marble image of the demi-god Hanumān.
Made at Jeypore, Rājputānā.

1. Box; Brass. Floral repoussé pattern, similar to that used for silver plate at Kutch. Made at Poona, for Messrs. Vishnāth, Dungari and Company. 2. Water Vessel, "*Lotah*"; Brass, hammered ornament enriched with incrusted bands of copper. Old Tanjore or Tirupati work. 3. Water Vessel; Copper, ornamented with silver *crustæ*. Modern Tanjore.

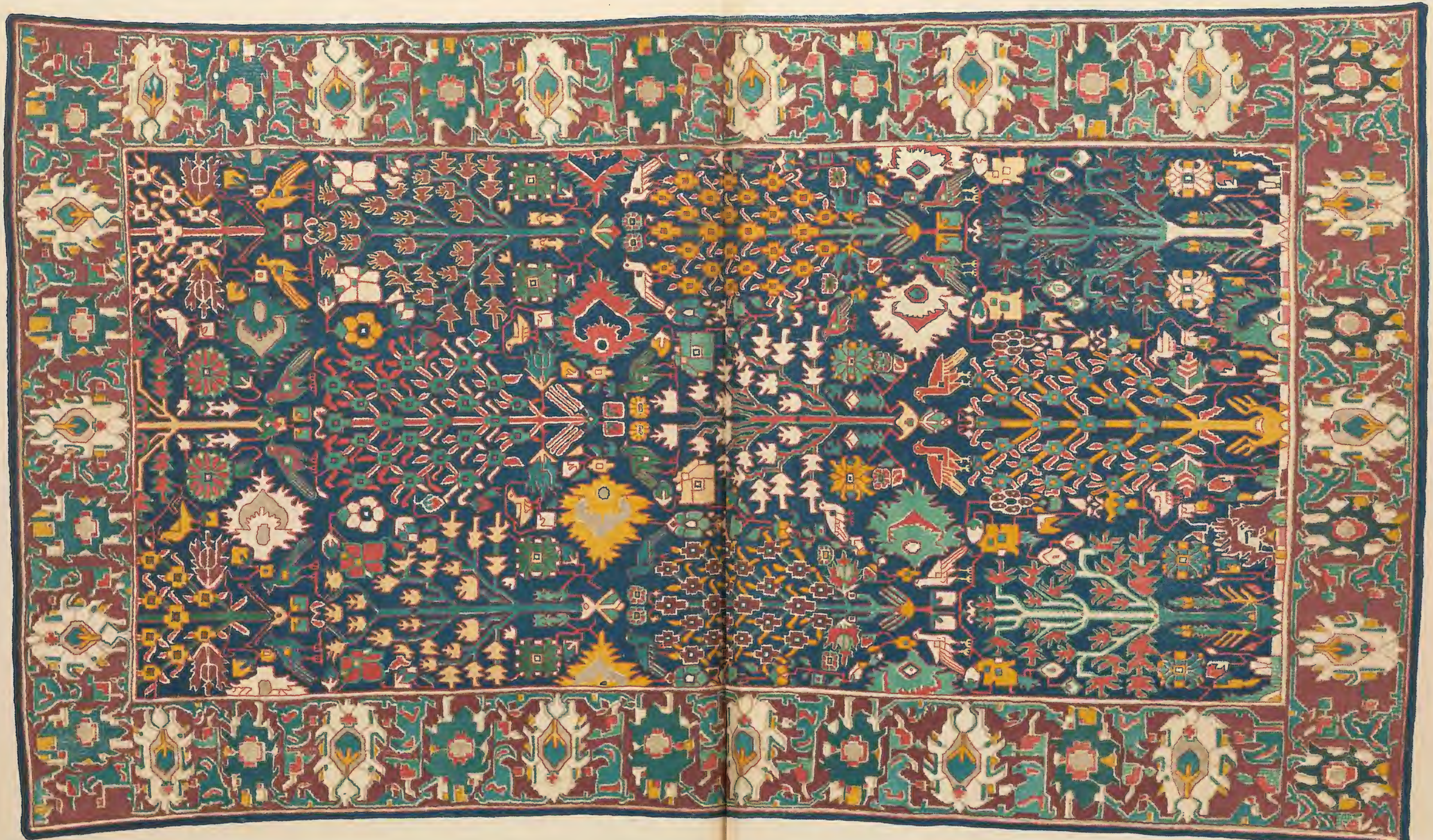
Tray; Engraved Brass. Old Moghul period.

1. Parcel-gilt silver Jug. Cashmere. 2. Water Bottle, "*Surāhi*"; Copper, gilt and enamelled. Cashmere. 3. Cup and Cover for spirit drinking; Silver with ornament in gold. Made on the estate of The Thākūr of Bagru, of Jeypore.

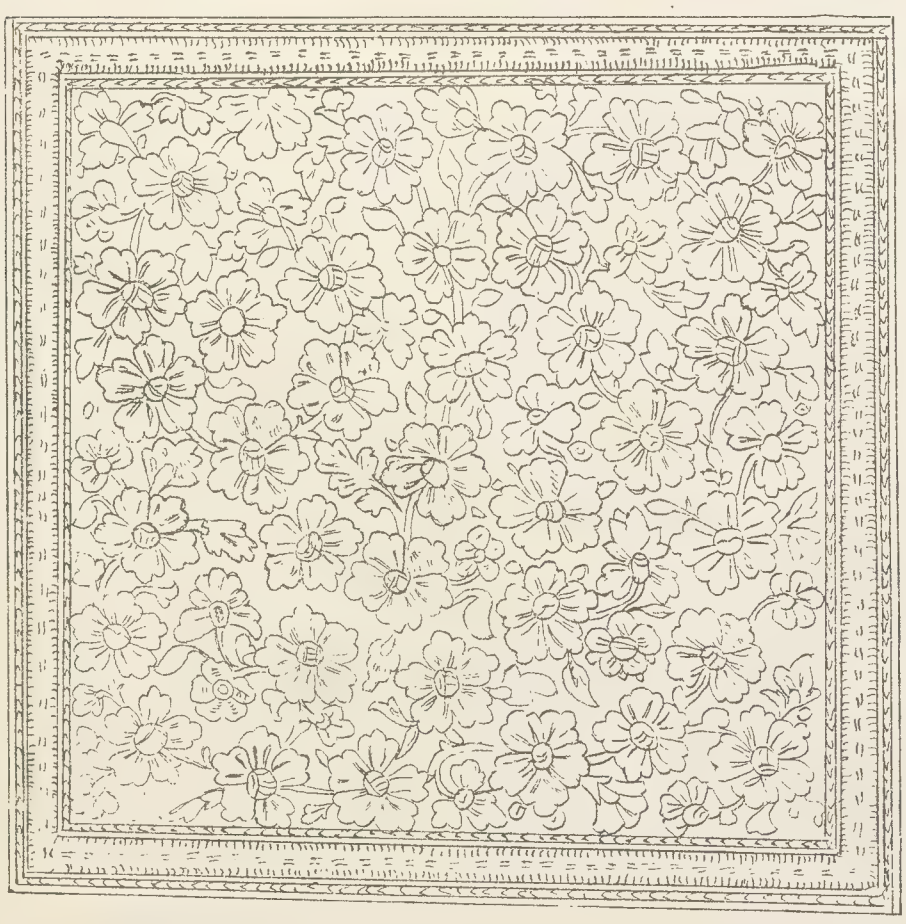


Outlines of ornament on a silver Tea Service. *Engraved by Nund Kishore, Jeypore, and by Pani Lal, Ulwar.*

Two Vases of semi-translucent pottery. *School of Art, Jeypore.*



Persian Rug: Copy of a Persian original (about 3[illegible] years old) belonging to H.H. The Mahārāja of Jeypore. *Made at the Ajmere Jail.*



Outlines of decoration of Six Plaques of painted and lacquered papier mâche. *Sufdar Moghul Srinagar, Cashmere.*

Outlines of decoration of Six Plaques of painted and lacquered papier mâche. *Sufdar Moghul Srinagar, Cashmere.*

Hunting the Wild Boar.

Copy of an old Persian painting belonging to H.H. The Mahārājā of Jeypore.

A Garden Feast.

Copy of an old Persian painting belonging to H.H. The Mahārājā of Jeypore.

Story Telling.

Copy of an old Persian painting belonging to H.H. The Mahārājā of Jeypore.

A King giving Audience to his Ministers.

Copy of an old Persian painting belonging to H.H. The Mahārājā of Jeypore.

Portrait of a Soldier.

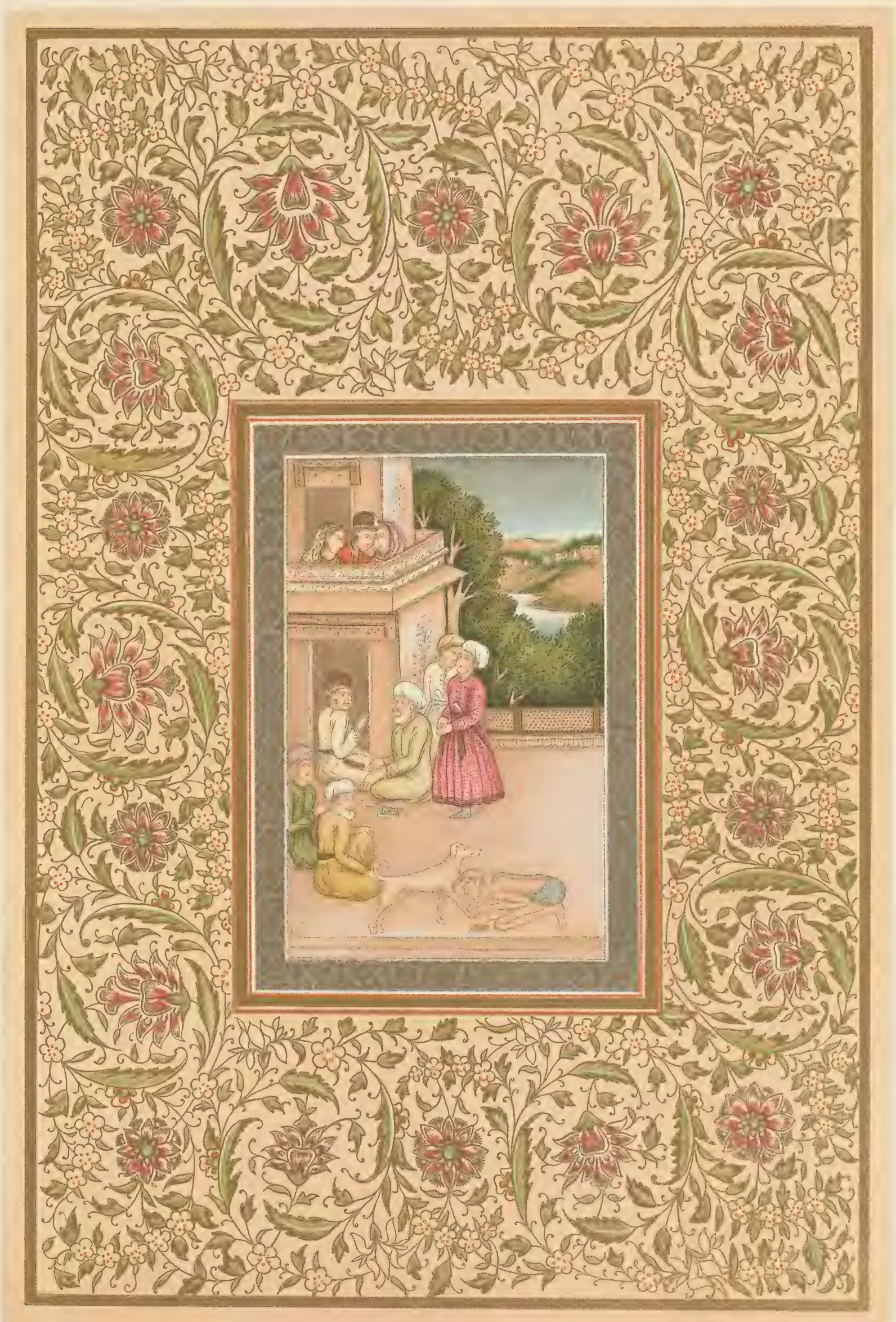
Copy of an old Persian painting belonging to H.H. The Mahārāja of Jeypore.

The Emperor of Delhi giving Audience to his Courtiers from the "Jarokha" or Upper Window of a building or tent prepared for the purpose.

Copy of an old Persian painting belonging to H.H. The Mahārājā of Jeypore.

Battle Scene and submission of a Conquered Chief.

Copy of an old Persian painting belonging to H.H. The Mahārājā of Jeypore.



The Dog Worshipper (a Persian Story.)

Copy of an old Persian painting belonging to H.H. The Mahārājā of Jeypore.

PREFACE.

The reasons for including reproductions of the illustrations of the Razm Námah in the 'Memorials of the Jeypore Exhibition' are given at length at page 3 of the Introduction.

It is only necessary to state here that the text is a very condensed abridgment of printed and manuscript translations of the great epic.

The plates are about half the size of those in the original work. Two have been carefully reproduced in colour, in order that some idea may be formed of the beauty of the finished paintings.

T. H. HENDLEY.

THE RAZM NÁMAH,

OR

HISTORY OF THE WAR.

INTRODUCTION.

HE greatest treasure of the Royal Library of Jeypore is a magnificent copy of the Razm Námah, the Persian abridgment of the Mahábhárata, an account of a great war which took place in the neighbourhood of Delhi at a remote period in the history of India.

The abridgment was made from the original Sanskrit, under the special orders of the Emperor Akbar, by the most learned men of his time.

The following notes, taken from Dr. Rieu's 'Catalogue of the Persian Manuscripts in the British Museum,' which possesses a less valuable copy of the Razm Námah, sufficiently describe the nature and origin of the work.

The book begins with a preface by Abul Fazl, the renowned author of the Ain-i-Akbari, or Institutes of Akbar.

'After a long encomium on Akbar, Abul Fazl says that, having observed the fanatical hatred prevailing between Hindus and Mussulmans, and convinced that it arose only from their mutual ignorance, that enlightened monarch wished to dispel the same by rendering the books of the former accessible to the latter. He selected, in the first instance, the Mahábhárata as the most comprehensive and that which enjoyed the highest authority, and ordered it to be translated by competent and impartial men of both nations. By this means he wished to show to the Hindus that some of their grossest errors and superstitions had no foundation in their ancient books, and further to convince the Mussulmans of their folly in assigning to the past existence of the world so short a space of time as 7,000 years.

'Abul Fazl then gives a general sketch of the Hindu system of cosmogony and of the contents of the poem. From the mention of the current year (fol. 11*a*) it appears that the preface was written in A.H. 995 (A.D. 1588).

'Abd-ul-Kádir Badá'úni, one of the translators, says, in his Muntakhabul-Taváríkh, that the order for the translation was given by Akbar in A.H. 990 (A.D. 1582), and that he himself, Nakíb Khán, Mulla Sháh, and Muhammed Sultan Thánesarí wrote a literal version, which was then turned into elegant prose by Faizi.[1] The title of Razm Námah (History of the War), which, according to him, was given to the version, is not found in the British Museum copy,[2] which bears the stamp of Sir Elijah Impey and belonged afterwards to the famous Oriental scholar Halhed. Dr. Rieu adds that 'in another copy of the Razm Námah Nakíb Khán says that he translated the whole in $1\frac{1}{2}$ year and finished it A.H. 992 (A.D. 1584), and was assisted by the Brahmans Devi Misrá, Satávadhána, Madhusúdana Misra, Chaturbhuja, and Bhávan. The work in the British Museum is in three volumes and contains 134 miniatures fairly executed.' Lists of these in

[1] Shaikh Faizi, brother of Abul Fazl, was one of the members of the new sect founded by Akbar, and was a famous poet.

[2] It is thus stated in the original.

English are given by Halhed, by whom, through the Persian medium, Europe was first made acquainted with the Mahábhárata, which, from the then imperfect knowledge of Sanskrit, could not be well studied in the original. There is also in the British Museum a copious MS. English précis of the Razm Námah, chiefly taken from Halhed's notes by the Rev. J. Hindley. The writer is indebted to this for some of the episodes noticed hereafter.

The Jeypore Razm Námah, written by Khwája Ináyatullah on paper from Dowlatabad,[1] contains 169 full-page miniatures, magnificently drawn and illuminated in the highest style of Persian art, far superior to those in Halhed's copy or to anything of the kind in the British Museum. This may well be believed when it is known that four lakhs of rupees (at the time far more than equivalent to 40,000*l.*) were said to have been paid to the artists for the illustrations. The payment of such a sum is not incredible; it represents the salary of the painters engaged upon the work, and is paralleled by a case which occurred within the last fifty years at Ulwar, where Mahárájá Banni Singh gave at least 50,000 rupees as salary to a man who prepared a famous copy of the Gúlistán, which was exhibited at Jeypore by the side of the Razm Námah, and contained but a small number of miniatures.

The exact date at which the work came into the possession of the Jeypore house is not known, but from the impression of a seal on the last page it would appear that it was in the Imperial Library at Delhi as late as the reign of Shah Alum, A.D. 1759–1806. A facsimile of this page is given.[2] It bears the impress of eleven seals, five of which, however, are illegible. The remaining six read as follows :—

1. Sadikullah Khán, Bandeh Shahjehán; 2. Mohobbe Alli, Bandeh Akbarsháh; 3 and 4. Arshed Khán Khánejad, Sháh Alum, Pádshah Gází; 5. Abdul Hak Bin Kasim Shirázi; 6. Futehullah Bin Abúl Fateh.

The seals were affixed by the Imperial librarians, and denote that they had become responsible for the book. It belonged therefore to the great emperor Akbar and to the emperors Sháh Jehán and Sháh Alum.

The book was no doubt one of the earliest written, if indeed not the first. It is indeed highly probable that it was Akbar's own copy, as the illustrations were prepared by the greatest artists of his day, who have affixed their signatures to the paintings.

The following are the names of the great artists of Akbar's time as given in the Ain-i-Akbari (Blochmann's translation) :—

1. Mir Sayyid Ali, of Tabriz; 2. Khájah Abdul Samad-Shirazi; 3. Daswanth, the first master of the age; 4. Basáwan, who so excelled in back grounding, drawing of features, distribution of colours, portrait painting, and several other branches that many critics preferred him to Daswanth; 5. Kesú; 6. Lál; 7. Mukand; 8. Mushkin; 9. Farrukh, the Kalmák; 10. Mádhu; 11. Jagan; 12. Mohesh; 13. Khem Karan; 14. Tárá; 15. Sánwlah; 16. Haribans; 17. Rám.[3]

With the exception of the first two and the sixteenth, all the artists in the above list were engaged upon the Jeypore Razm Námah. There is still further evidence that the artists employed were the most celebrated of Akbar's time.

Sir Gore Ouseley, in describing his copy of the Beháristán (Abode or Season of Spring) of Abdurrahman Jamí, the most beautiful manuscript in his famous collection, states that sixteen artists were worked upon it.

Amongst these Mádhú, Basáwan, Mushkin, Mukund, and Lál were noted for coloured paintings, and Bábú for drawing animals.

Now Bábú painted one of the Razm Námah illustrations, in which the monkey Hanumán's features are most powerfully delineated,[4] and all the other men have left numerous examples of their skill in the famous Jeypore volume.

[1] The Madhgari paper of Dowlatabad is very famous in India (Balfour's *Encyclopædia.*)

[2] Plate CXLVIII. See note, p. 42.

[3] The spelling of the translation is adhered to in this place.

[4] Plate XXI.

The Behâristán of Sir Gore Ouseley was prepared for Akbar in 1575, about seven years before the Mahábhárata was translated.

It was felt that the reproduction of the illustrations of so unique a work would be of value from many points of view.

There is, moreover, a direct connection between the Mahábhárata and Jeypore. As many of the incidents related in the work are believed to have occurred in Rájpútáná, and especially in the states now known under the names of Jeypore and Ulwar, anciently Matsya Des, or the Land of the Fish. Bairat, the country in which the Pándavas spent their thirteenth year of exile, belongs to the Mahárájá of Jeypore.

Exact facsimiles in colour of all the miniatures would have not only cost an immense sum, but would have taken many years to produce; it has, therefore, been decided to confine the present publication to platinotypes of most of the drawings and to give only two in colour, to enable a judgment to be formed of the style in which the original work is executed. With few exceptions, due to insignificance of the subject, all the miniatures are reproduced in this volume. Sufficient description of the incidents illustrated is given to enable the story to be understood. To attempt to do more would be useless to students of the original, and to the general reader the analysis of Professor Monier Williams in his 'Indian Epics,' and the lengthy abridgment of the Mahábhárata by Mr. J. Talboys Wheeler in his 'History of India,' would be of far more value.

In short, the plates may be considered as the illustrations of such works.

It will be observed that the artists of the Jeypore Razm Námah have preferred to illustrate the episodes rather than the main story of the war.

For a full account of these the writer is indebted to the MSS. left by Professor H. Wilson, now in the India Office Library, and to the Rev. J. Hindley's précis in the national collection. He has also consulted the French translation of the first ten books of Mons. Hippolyte Fauche, which learned authorities consider to be very faithful.

Pundit Braj Balabh, head clerk of the Jeypore Museum, assisted by the Persian translator of H.H. the Mahárájá of Jeypore, has also furnished him with short descriptions of the plates.

There are several points of importance connected with the illustrations. They show how easily the native of India reconciles the supernatural with the actual facts of history. To him there is nothing astonishing in the combats between men and demons, in the bodily presence of the gods, in the intelligence of monkeys and bears, or in the fabulous nature of the events recorded. He draws them on canvas, and represents the principal episodes on the stage.

In the great Hindu courts, at certain seasons, what may be truly termed miracle plays are performed, in which some of the actors are dressed as deities and others as engine drivers, policemen, and commonplace persons of the present day. Thus, for example, at Jeypore the circumstances attending the appearance of two of the incarnations of Vishnu—Narsingha, the man-lion, and Varáha, the boar—are represented in the main street of the town about the month of May. Masked figures act the parts of the gods and heroes, and are actually adored by the people as they pass along the streets. To Hindus there is nothing unreal in the performance, although immediately after the appearance of the man-lion incarnation from the paper representation of the alabaster pillar out of which he is said to have sprung a model of a modern engine, driven by a sham Englishman, passes the god as he runs down the road.

So also the court artists of Akbar's time have seen no incongruity in clothing the heroes of the great war in Persian armour, or in depicting buildings in the Moghul style of architecture of their own days in the midst of the battle scenes of ancient India. These peculiarities have, however, their especial value, as they present in many instances an exact picture of the life of the people at the culminating point of the Moghul supremacy, and prove, to those who know India of the present day, how very slight have been the changes in the domestic condition of the natives of the country during the past three centuries, at all events in parts remote from British

cantonments. It is in this living relation to the past that the study of the Indian epics is of so much value.

The people crowd into the temples to hear some famous Pundit or teacher read extracts from them ; they quote them repeatedly ; they study for themselves the popular versions, and above all they believe in them and understand them as if they referred to the events of yesterday, and indeed the history of modern India is not half so present to the minds of many as the story of the past revealed in those picturesque narratives.

For one man who can give the names of the four greatest Moghul emperors twenty can recount the genealogy of Ráma or the prominent events of the great war.

THE MAHÁBHÁRATA.

HE Mahá-Bhárata, or Great Bharata, is the history of the descendants of an ancient king of India, called Bharata, and particularly of a great war waged between two branches of his family, the Pándavas or sons of Pándu and their cousins, the Kauravas (Kurus) or children of Dhṛitaṛáshṭra. The story of the great war is told in about 24,000 verses, but it is so overlaid with episodical matter, that the poem has attained the length of about 100,000 verses of thirty-two syllables each—or, according to Professor Goldstücker—about seven times the bulk of Homer. Some of the episodes are of great antiquity, others again are comparatively modern. The ancient narrative of the great war of the Rájpúts has been told by the Brahmans, who have modified it, or engrafted upon it episodes to glorify themselves and their own religious ideas.

How much of the work is history, and how much fiction, it is therefore impossible to say.

The Razm Námah is an abridgment of the whole, and contains several stories which are not found in the ordinary printed text of the Mahábhárata, as, for example, the romance of Chandrahása and the full account of the horse sacrifice of Rájá Yudhishṭhira.[1]

It will only be necessary to give a short account of the main story and of those episodes that are illustrated in the Jeypore copy of the work. The illustrations of the British Museum version differ almost entirely from them.

Parikshit, grandson of Arjuna, one of the heroes of the great war, when hunting, shot a stag which suddenly disappeared. A holy ascetic, when asked by the king where the deer had gone, did not reply, being under a vow of silence. Parikshit, in ignorance of this fact, in anger threw a dead snake round the saint's neck, and was afterwards cursed by his son, who said that the serpent-king, Takshaka, would kill the king in seven days. The Rájá, in spite of all precautions, was bitten by the snake, and during the interval between the bite and his death, the whole of the Bhágivat Puráṇa (the Hindi Prem Ságur, or Ocean of Love), which includes the history of Kṛishṇa, is said to have been recited to him. His son, Janemajaya, performed a great sacrifice—or Sarpa-satra—for the destruction of the snakes, and, in the course of the different ceremonies, Vyása, a renowned saint and connection of the family of Bharata, who was conversant with the whole history of the war, was requested to narrate it, but, being old and infirm, he deputed the task to his pupil, Vaisampáyana.

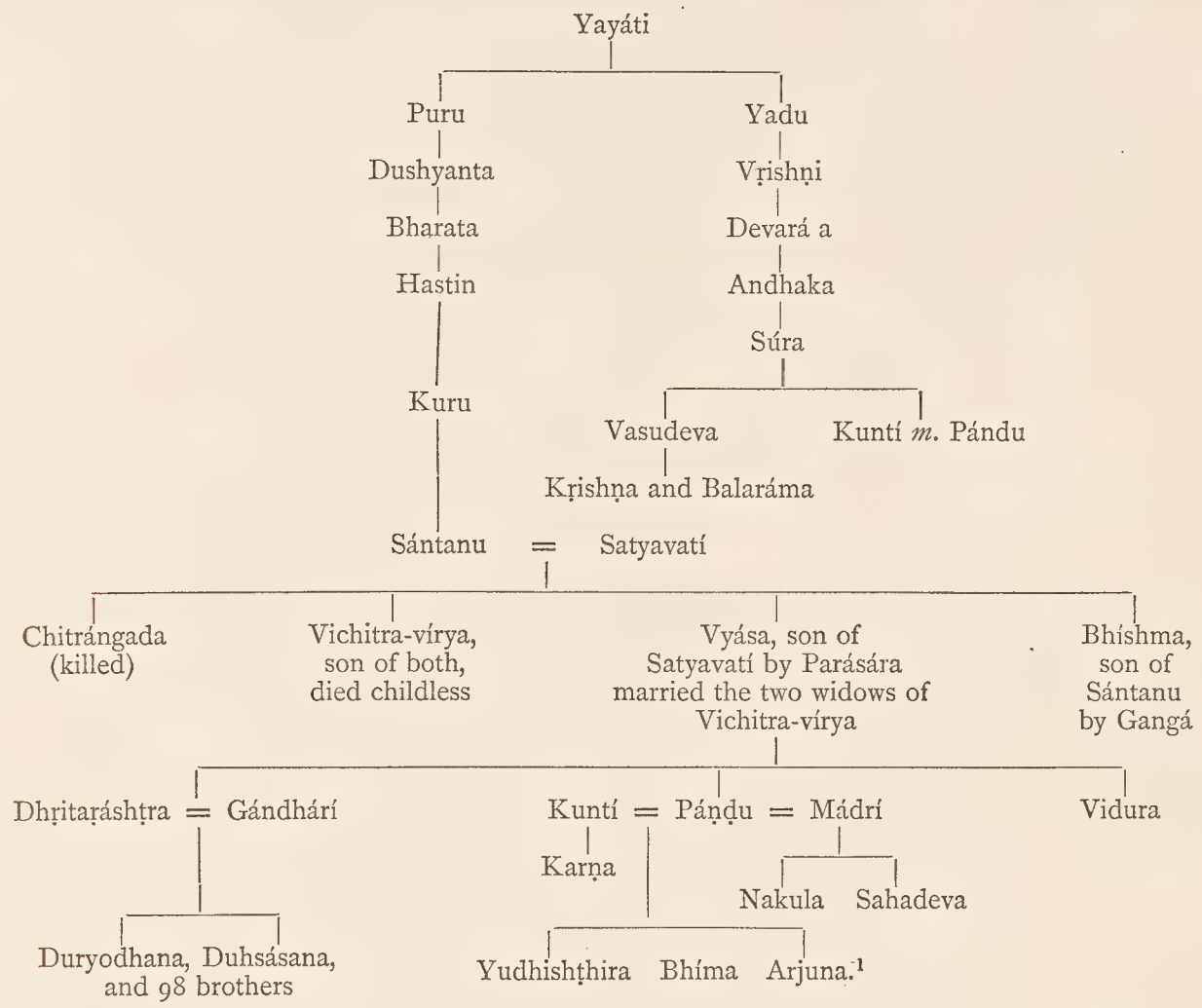
The work is divided into eighteen books, besides which there is a supplement containing the history of Kṛishṇa and his race.

The story opens with the genealogy of the Bharata family which was descended from Atri, one of the seven great Ṛishis or Sages, through his son Soma—the Moon.

Yayáti, the seventh from Atri, had two sons—Puru and Yadu—who became respectively the ancestors of Bharata with the Pándavas and Kauravas, and of the Yádavas or race of Kṛishṇa and

[1] Thus writes Dr. Goldstücker, in referring to Mr. Wheeler's account of the Mahábhárata, in which these stories are included. They are, however, given in Professor H. Wilson's translations in the India Office library and in the Jeypore Razm Námah.

Balaráma, who were reputed to be incarnations of Vishṇu. The Rájás of Kerauli and Jeysulmer in Rájputáná pride themselves upon being the representatives of the lunar race of kings. The following table will be of value in showing the relationship of the principal personages noted in the war :—



FIRST BOOK.

ÁDI PARVA.

N the first book of the Mahábhárata, or Ádi Parva, the early youth and education of Dhṛitaráshṭra and Pándu are described. The former was blind, and, therefore, not eligible as king. Pándu, however, although a famous warrior in his early years, did not wish to undertake the duties of a sovereign, as he preferred the pleasures of the chase; he therefore retired to the woods with his wives Kuntí and Mádrí, and left the cares of government to Dhṛitaráshṭra and to Bhíshma, his venerable kinsman and tutor.

Pándu had five sons, and his brother a hundred, with one daughter by his queen Gándhárí.

The Páṇḍavas, or children of Pándu, after the sudden death of their father, and the burning of Mádrí on the funeral pile, were brought by Kuntí and a number of Brahmans, who resided on the mountain, where Pándu used to hunt, to Hastinápur, a place on the Ganges, about sixty miles from Delhi, the capital of their uncle, where they were received with apparent sorrow, and brought up with their cousins, the Kauravas, whom, however, they excelled in all points, thereby exciting much ill-feeling.[2]

[1] Taken from Professor Monier Williams's abstract.

[2] Plate I. Artists' names not given. The hundred Kauravas were all—with the exception of Duryodhana, who was a month older—of the same age; Gándhárí is said to

Bhíma especially excited their wrath, as he was very strong. He would often wrestle with all the sons of Gándhárí at once. On one occasion, when they were in a tree, he took hold of the stem, and shook it so violently that they were very much alarmed.[1]

Duryodhana, the king's eldest son; Karṇa, the reputed son of a charioteer, but really the child of Kuntí by the sun; and Sakuni, the maternal uncle of the Kauravas, devised various schemes for killing the Pándu princes, but none were successful.

Droṇa, a learned and powerful Brahman, who understood the use of warlike weapons, taught all the princes the accomplishments proper to their position. His favourite pupil was Arjuna, who, indeed, on one occasion, saved his life when he went to bathe in the Ganges, by discharging five arrows against a crocodile who had dragged his teacher into the water, and so released him from the reptile.[2]

Droṇa is said to have allowed the crocodile to seize him merely to test his young disciple's powers. In return for his assistance he gave Arjuna a wonderful arrow, which would produce fire when discharged. It was only to be used when all other means failed.

As a reward for his services, Droṇa required that his pupils should punish his enemy Draupada, King of Panchála. This was done to his satisfaction, and afterwards Yudhishṭhira was installed as Yuvarája or heir apparent, and distinguished himself in the field. The Pándavas had also greatly excelled their companions in feats of arms in a tournament. The citizens, moreover, proposed to crown Yudhishṭhira at once. The jealousy of the Kauravas was therefore again aroused, and the eldest brother, Duryodhana, induced his father to send his cousins to Váranávata (Allahabad) to be present at a festival there. At this place, Duryodhana had caused a house to be prepared for them. It was filled secretly with all sorts of combustibles, which he proposed to set on fire while his cousins were sleeping in it. They were informed of the plot, and escaped by a secret passage, which the faithful are shown to this day in the fort at Allahabad.

A Bhil woman and her five sons, who had been invited to a feast by the Pándus, having been consumed in the burning structure, the Kúrus (Kauravas) supposed that their scheme had been successful, and the Pándava princes, fearing further persecution, for the while, did not undeceive them, but wandered in the woods, where they met with various adventures.

Yudhishṭhira, the eldest of the five brothers, was famed for his justice and virtue; Bhíma for his enormons strength and voracious appetite; while Arjuna was the type of all that was noble and valiant in the soldier. The two youngest, Nakula and Sahadeva, are often spoken of as the twins.

While wandering with their mother in the forest of Bhiláwat, the land of the Bhils, the Pándavas were met by a female demon or Rákshasí, who was able to assume various forms, some of them beautiful. She became violently enamoured of Bhíma, but her brother Haḍimba attacked the

have produced a piece of flesh, which the sage Vyása divided into one hundred and one pieces, and then placed them in jars. In due time a hundred sons and one daughter were born from the vessels. The resemblance of the brothers is thus explained, and also the otherwise apparent anomaly of their being all of the same age. Duryodhana carries a mace.

Plate II. Artists' names not given. The figure seated on the throne is Dhṛitaṛáshṭra; Yudhishṭhira stands on the platform; Bhíma, who comes next, is distinguished by his mace and powerful frame; Arjuna, the third brother, carries a bow; the twins, Nákula and Sahadeva, stand close to their mother Kuntí, who wears all her ornaments, although a widow.

[1] Plate III. Artists: Túlsí and Múni. The Kauravas climb into a banyan-tree (*Ficus bengalensis*). Bhíma and some of the others wear round the upper arm silk bracelets with tassels called Rákhi, which are generally worn at the full moon of Sáwan (July-August) in honour of Krishna. Round their necks are placed rosaries of beads of Túlsí, sweet basil, *Ocymum sanctum*, a plant sacred to Vishnu, and the sacred threads (Jáneo) which are worn by the three upper castes. Bhíma is armed with a dagger, *Chillánum*, such as is used in Southern India.

[2] Plate IV. Artists: Lál and Sánvalá. Droṇa has left his ásan, or tiger-skin seat (used by religious devotees in imitation of Shíva or Mahadeo), his waterpot, and staff on the bank of the Ganges River. Arjuna wears a garland of flowers in token of rejoicing. The artists, always true to nature, have represented the crocodile as the Gavial, or *Gavial gangeticus*. It is an old male with a large protuberance on the snout, which contains air, and enables it to remain longer under water than other members of the same family.

party while all but Bhíma slept. A fearful struggle ensued, in which the combatants used trees and rocks as weapons, and finally the hideous monster was slain, his sister becoming the wife of the conqueror, and in due time bearing him a son who was named Ghaṭotkacha.[1]

The family then retired to the house of a Brahman in the city of Ekachakrá, where they lived disguised as members of the priestly caste, on alms, half of which had to be given for food to Bhíma, who again distinguished himself by slaying another demon named Vaka, who used every day to devour one of the citizens. Shortly after this, the Pándavas were directed to proceed to the court of Draupada, whose daughter, Draupadí, was about to hold her Swayámvar, or public choice of a husband, in which she was to become the prize of the victor in a trial of skill at archery. In this case five arrows were to be shot in succession from an enormous bow through a revolving ring into a mark—the left eye of a golden fish at the top of a pole. None of the assembled Rájás could bend the bow. Karna—the reputed son of the Charioteer—drew it, but was not allowed to shoot, as Draupadí refused to wed a man of such ignoble origin. Arjuna, in his Brahman's guise, now advanced, and, fitting the arrow to the string, pierced the mark, which he viewed reflected in the troubled contents of a heated cauldron placed at the foot of the pole.[2]

The disgusted suitors fought with the conqueror and his brothers, but were unsuccessful in preventing Arjuna from carrying off the prize—who became the common bride of the five Pándu princes. This extraordinary marriage (a similar custom is observed amongst some of the Himalayan tribes to this day) is explained by Vyása—the author of the Mahábhárata—as having a mystic meaning, and as being the result of destiny.

By this alliance the Pándavas became so powerful that their uncle thought it advisable to divide the kingdom with them, and therefore gave them the district round Delhi, where they founded a capital under the name of Indraprastha. About this time Arjuna retired to the forests, as he had unwittingly broken a rule of the family. Here he had many extraordinary adventures, and married the serpent-nymph Ulúpí and the daughter of the King of Manipura. He also, with her brother's permission, abducted and married Kṛishṇa's sister, Subhadrá, who was to have been united to another king, and by her he had a son, named Abhimanyu, who became the father of Parikshit. On another occasion, while bathing in a tank, his foot was caught by a crocodile, which he dragged out of the water, and thus released a celestial nymph, or Apsara and her attendants, who had been condemned by a saint, whom they had attempted to seduce, to live as reptiles, until Arjuna's appearance.[3] Arjuna and Kṛishṇa were also able to help Agni, the god of fire, in a struggle with Indra, the king of heaven. This friendly act was of much use to them in the future war, as they were provided by the god with celebrated weapons, and at a critical moment assisted by him in person.

[1] Plate V. Artists: Lál and Makhlis. The demon in this and most of the plates is represented as contemptible as possible in form and dress. His ornaments are strings of dog-bells and aboriginal bracelets. The demons were in reality rough aborigines, and as such are usually drawn with horns, claws, and skins like those of animals. Kuntí, though a widow, still wears her jewels, and both women have their long hair braided into queues, *chonti*. The Pándavas have the sectarian marks of the worshippers of Vishnu on their foreheads.

[2] Plate VI. Artists: Daswant* and Kesho. Arjuna wears not only the Brahmanical thread, but a garland of flowers. His task is made the more difficult as he is only allowed to see the reflection of the fish in the troubled contents (oil) of a heated cauldron. The *degh*, or cauldron, is of the kind now used for preparing large quantities of food at caste feasts. Such trials as that of Arjuna were common amongst the people of Central Asia, especially the Turanian races. For example, the Khán of Kharazm, in his account of the Tartars, says that the son of Oguz—the fourth from Tatar and Mogul (the melancholy man)—made his children shoot a golden hen on the top of one tree, and a silver hen on the top of another. Most of the men in the distance are Vishnuís, as they wear the sectarian marks of that sect. The princes wear pagris or turbans, and the Brahmans have their hair tied in top-knots such as are worn by Meenas and the men of some aboriginal castes at the present day. The Rájputs also use girdles or *kamarbands*, and tell their beads as they watch, a custom many great chiefs still follow, even when apparently absorbed in business. The umbrella of sovereignty is held over the Raja. The courtiers all sit on a carpet.

[3] Plate VII. Artists: Basáwan and Gúlám Ali. Throughout the Mahábhárata and Rámáyaná stories similar to this are repeatedly told of persons cursed by great sages and condemned to remain in some low form until released by the coming of one of the heroes of the epics.

* Daswanth (Daswant) was the son of a palki-bearer, who devoted his whole life to the art, and used, from love to his profession, to draw and paint figures even on walls. Unfortunately, the light of his talents was dimmed by the shadow of madness, he committed suicide. He has left many masterpieces.—(*Ain-i-Akbari*, Blochmann's translation.)

SECOND BOOK.

SABHA PARVA.

THE second book of the Mahábhárata, or the Sabhá Parva, is extremely interesting. In the first place is narrated an account of the Rájasúya, or great sacrifice, which a sovereign should celebrate at his inauguration, and which Yudhishṭhira, owing to recent conquests, felt entitled to perform, as he had now become a king. It was necessary, however, first to destroy a powerful chief named Jarásandha, King of Magadhá (Bihár) an enemy of Kṛishṇa, who had opposed that hero after his conquest of Kansa of Mathura. Bhíma effected this by slitting the monarch in two, as he was said to have been born in two halves, from two wives of a Rájá, which were united after birth, and it had been foretold that he could only be destroyed in this way. In Plate VIII.,[1] Kṛishṇa will be observed slyly hinting to his friend, by splitting straws, how best to kill his foe. The great assembly now took place, and many kings attended to present tribute or gifts. All were in favour of offering a respectful oblation to Kṛishṇa, as the best and strongest person present, except Sisúpála, who declared his disbelief in his divinity, insulted him more than a hundred times, and challenged him to fight. Kṛishṇa, taking his divine form, instantly struck off the head of his foe with his celebrated quoit or discus, called Sudarsána.[2]

The glories of Yudhishṭhira, and especially of his beautiful palace, stirred up again the envy of Duryodhana who, with the assistance of his uncle Sakuni, contrived a plan by which the Kauravas hoped to secure the whole country for themselves. Yudhishṭhira was very fond of gambling, and was induced to attend a feast at Hastinapur and to play at dice with Sakuni. In Plate X.[3] the game is shown to be that known in the present day as Chaupar. The Pándu king staked and lost his territory, his brothers, and last of all his wife. The dice were said to have been loaded. Both Duryodhana and Duhsásana, his brother, insulted Draupadí, and the latter especially treated her with indignity; he endeavoured to drag off her robes, but soon grew weary, as Kṛishṇa miraculously lengthened them as fast as they were removed. Bhíma now swore that he would break the eldest Kaurava's thigh and drink the blood of his brother. This vow, in due course, he fulfilled.

The old king was compelled to interfere to prevent further violence, and decided that the Pándavas should go for twelve years into exile, and should so hide themselves for a thirteenth year that no one would be able to recognise them. If they failed they were to return to the forest for twelve years more.

[1] Artists: Lál and Bhagwán. Near the banyan-tree is a Tar, Palmyra or toddy-palm. Both trees are common about Delhi, especially the latter, which grows on saline or *reh* soils in Rájpútáná. Jarásandha is reported to have kept 2,800 kings in captivity. Possibly he was a Buddhist, as Bihár was the great centre of that faith.

[2] Plate IX. Artists: Daswant and Rám Dás. Kṛishṇa's divine form is here indicated by additional arms, because he killed his enemy in assertion of his divinity and used his mystic weapon, the quoit. The materials for the sacrifice are seen in the background.

[3] Artists: Basáwan and Danau. The game here played is known as 'Chaupar.' Long ivory dice, and wooden or crystal counters are used, and the board is generally a cloth. The Emperor Akbar played at Futtehpur Sikri on a great stone board with women as counters. The princes play on a Persian carpet, spread out on a terrace before a garden house, while the courtiers look on. Such a scene is common enough in the present day. The great tree on the left is the pípal or *Ficus religiosa*, beneath whose pointed leaves, which quiver at the slightest breath of air, it should be impossible to tell a lie. The small animals in the tree are Indian palm-squirrels, *Macroxus palmaris*. These little creatures are said to bear the impress of Rámá's fingers, in token of the service they did him in trying to fill up a gap in the bridge over which he crossed when going to Lanka. Perhaps no plate in the whole series more powerfully represents the varied emotions of the different persons present.

THIRD BOOK.

VANA PARVA.

THE third book, or Vana Parva, describes the life of the Pándavas in the forest. It is one of the longest in the work, as it contains a great many episodes principally consisting of stories or instructions told by sages to Yudhishṭhira to comfort him in his exile. Thus a long description is given of the places of pilgrimage in India, with the special merit to be acquired from a visit to each of them. We have also an account of the deluge, the stories of Nala and Damayantí, of Parasu Ráma and his conquest of the Kshatriyas or Rájpúts, of the life of Ráma, and so on.

Such of these narratives as are illustrated in the 'Razm Námah' will be briefly given. Some special adventures of Bhíma are described, as, for example, an interview with his mythical brother Hánúmán, who tells him the story of the Ramáyan, and his visit to the gardens of Kuvera, the god of wealth, where grew flowers whose sweet smell would make the young old and convert sorrow into joy.

Kṛishṇa, who visited the Pándavas when in exile, also described to Yudhishṭhira how Sálwa, a companion of Sisúpála, had been slain.

While Kṛishṇa was at Hastinapur, Sálwa, in the hope of taking vengeance on the race of Yadu for the death of Sisúpála, began to do penance to Shíva, who, pleased with his worship, granted him the boon of immortality, and presented him with a wonderful house or chariot which had the power of going to any place in the three worlds at the will of its owner.

Sálwa mounted the chariot and sped in hot haste to Dwáraká, where he greatly alarmed the inhabitants and defeated Pradiyumna, Kṛishṇa's son. Kṛishṇa hastened to Dwáraká and engaged the enemy in battle, but was beguiled by his foe, who, by his illusive power, made a false representation of Vasudeva, the father of the hero, and cut off his head before him. Kṛishṇa, however, discovered the trick, and succeeded in slaying the demon.[1]

It is also told how Arjuna, by the advice of Vyása, went to the Himálaya mountains to obtain celestial weapons with which to overcome his cousins.

He heard a heavenly voice which said that, if he succeeded in seeing the god Shíva, he would obtain his wishes. After a severe course of penance, Shíva rewarded him by appearing in the guise of a mountaineer, and, at the conclusion of a great struggle between the god and the hero, originating in a dispute as to who first shot a demon in the form of a boar, the deity granted Arjuna's request. He was then taken up into Swarga—the heaven of Indra—where he was placed on the right of the king, his mythical father, and introduced to the joys of the Hindu heaven.[2] He remained some years in this blissful abode, learning the use of his new weapons.

[1] Plate XI. Artists: Túlsí and Paras. The magical house or chariot of Sálwa may remind the reader of the throne of Solomon, which moved wherever its owner wished.

[2] Plate XII. Artists: Daswant and Banswárí. Indra, the King of Heaven, is fabled to have a thousand eyes spread over his body. He wears a magnificent garland of flowers. The beautiful flowers are perhaps those of the *Kalpa-briksha*, the *Parijata* tree, which granted all desires, and grew only in the abodes of Indra and Shíva. The garden swarms with peacocks, birds sacred to Indra and to Jupiter, with whom he has another symbol in common—the thunderbolt which an attendant near the throne carries. Above the monarch is a red umbrella with a gold stick. Behind, in the niches in the wall, are placed vessels for wine or sweet essences. Gifts of all kinds are spread out on the platform, and attendants wave 'Chamaras,' or fly-whisks, of the tail of the Yák, symbols of royalty. The musicians are females. The heavenly musicians are known as Gandharvas, the dancers as Apsaras; the former told 'gáthás,' or moving stories.

Duryodhana and the Kauravas desired to see for themselves the misery of their cousins and to annoy them by a display of their own magnificence, and so, on the pretence of marking their cattle, they visited the part of the forest in which their relatives resided ; but a band of the Gandharva tribe took them prisoners, and they had to endure the mortification of being released by the Pándavas, the very men they went out to insult.

The Pándu princes spent most of their time in hunting ; and one day, while they were absent in the forest in search of game, Jayadratha, Raja of Sindhu, who was on his way to marry the daughter of the King of Chedipur, saw Draupadí and attempted to abduct her. He forcibly placed her in his chariot and drove away ; but the Pándavas, having seen evil omens, returned home early, and were therefore soon on his track. They found their enemy and conquered him. Draupadí was set free, and Bhíma caught the miscreant by the hair of his head and would have slain him, had not Yudhishṭhira ordered that his life should be spared.[1]

With the exception of numbers XVII., XXIX., and XXX., the remaining plates in the Vana Parva refer to some of the numerous episodes which make this section one of the longest in the Mahábhárata.

The stories will be narrated as concisely as possible.

The first is the beautiful episode of Nala and Damayantí, which was told by the sage to the Pándavas to show that others besides themselves and Draupadí had suffered from bad fortune at dice.

STORY OF NALA AND DAMAYANTÍ.[2]

Nala was a Rajah of the Bhil country, gifted with every virtue and with a person of much beauty ; but he was a great lover of dice. Damayantí was a princess whose charms were unsurpassed. She lived with her father, a terrible king of the Dakhan or modern Berár. Hearing each other's praises, the two became desperately enamoured, and the fair Damayantí grew pale and sad, so that her father, thinking to cheer her by giving her in marriage, proclaimed that he would hold a swayámvar or tournament at which she should choose a lord.

Indra, Agni, Varuna, and Yáma, the gods of heaven, fire, water, and death, descended to earth, and meeting Nala, who was on his way to the ceremony, told him to go to the princess and say that they were coming to woo her.

Greatly against his will, he had to give the message, but Damayantí said, 'I will do homage to the gods, but wed alone with you.'

Now the deities, assuming the form of Nala, appeared with him at the swayámvar, but the princess would not have them, and prayed that the true Nala might be revealed to her.

Admiring her fervent love, Indra and his companions displayed the signs of their divinity and she was able to recognise her real lover whose feet alone touched the earth and whose form alone cast a shadow.

She threw a garland round his neck and became his bride,[3] but their peace was afterwards disturbed by the envious evil spirit Kala, who entered Nala's soul, so that he lost his kingdom and his wife by playing at dice with his brother Pushkara.

The husband and wife went into exile and there the evil spirit tempted Nala to abandon Damayantí. They were separated, and went through many trials, until at last, purified and strengthened by their sufferings, they were reunited, and Nala, having learned the art of dice-playing from a great master, King Ratuparna, won back his kingdom.

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[1] Plate XVII. Artists : Múkúnd and Mádhó I. As usual, the bullock-driver runs away when there is danger.

[2] Translated in verse by Dean Milman and Mr. E. Arnold, C.S.I., in his *Indian Idylls* ; and in prose by Mr. Bruce, in *Fraser's Magazine* for December 1863 and January 1864.

[3] Plate XIII. Artist : Túlsí. Damayantí sits in a palanquin with a dome-shaped top of Persian form. One of the men on the left wears a high conical Scind turban. Two parrots (the birds of love—the vehicle of the Hindu Cupid) and pairs of butterflies, symbols of affection, hover in the banyan or fig-tree.

Akritavrana, one of the holy men who came to comfort the just Yudhishṭhira, told him the history of Parasu-Ráma (Ráma with the axe), who is usually recognised as the sixth incarnation of Vishnu.

STORY OF PARASU-RÁMA.

Jamadagni, the father of this famous incarnation of Vishnu, was a renowned ascetic in whose days lived a great oppressor—a Kshatriya or Rájpút Chief—Kartavirya, King of Anupa, who took away the saint's calf and insulted his wife.

Parasu-Ráma, the reputed fifth son of Jamadagni, by his father's orders, first killed his mother and then slew the tyrant, who is said to have had a thousand arms.[1]

Kartavirya's sons in revenge murdered Jamadagni, but Parasu-Ráma not only killed them but the whole race no less than twenty-one times, that is to say, he destroyed their offspring born after their death and the deaths of their descendants. This legend, no doubt, embodies a temporary triumph of the Brahmans over the Rájpúts, and is a great exaggeration by the former caste, for their own glorification, of an insignificant occurrence.

The story of the Deluge is told at length in the Matsya Purána, but Markandeya is said to have briefly narrated it in the forest to the Pándavas, who asked him to tell them the history of Manu, son of Vivaswat.

STORY OF THE DELUGE.

Manu, the sage, was granted by Brahma the privilege of preserving all creatures at the the general annihilation which occurred at the end of a kalpa or age of the world. Once when he was offering water as an oblation to the manes of his ancestors a small fish fell into his hands and begged him to preserve it. The sage kept it in a vessel until the creature grew too large for it and then transferred it to a tank, and ultimately, when it had attained enormous dimensions, put it in the sea, where it was able to protect itself. The fish informed him that he was Brahma,[2] thus incarnate to save all sweat-born, oviparous, and viviparous creatures as well as vegetables. He directed Manu to collect representatives of all these classes in a large ship, which was to be tied to his horn by a cord. In due time the deluge took place, and the fish presented himself. Manu tied the ship to the horn of the monster with a rope which was really a transformed snake. The vessel floated on the waters until they began to subside, when Manu was able to attach it to a tree which appeared on the summit of the great northern mountain.[3]

Markandeya told the Pándus that he also floated on the waters in the deluge and attempted to reach the boat in the hope of saving himself. He caught hold of a tree and peeping through its foliage saw a boy with his toe in his mouth, asleep on a leaf on the water. The boy lifted the sage into the boat and Markandeya saw the whole world in his mouth, by which he knew that he was an incarnation of the Supreme Being.

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[1] Plate XIV. Artists: Basáwan and Anis. Note, the water-pot, of porous clay, is kept on a stool and covered with a fine cloth to keep the contents cool and free from contamination by animals or insects.

[2] In another account the fish was Vishnu. Manu was to take with him the seven sages and seeds of all kinds. The fish incarnation of Vishnu is the first of the series.

[3] Plate XV. Artists: Daswant and Kánha. The seven sages are seen in the boat, and Manu on the rock. There are said to be seven Manus, of whom Manu, son of Vivaswat, is the seventh. He is the progenitor of the present race of living beings. Each age of a Manu is the fourteenth of a day of Brahma, or 4,320,000 years.

STORY OF RÁJÁ INDRAYUMNA.

Yudhishṭhira asked Markandeya whether there was anyone older than himself. The sage replied, 'There is one, by name Indrayumna, a kingly saint, who attained heaven by his great merit, but who, having been told that he could only remain there as long as his good deeds were remembered, came to earth, with two angels as witnesses, to see whether anyone recognised him. He met me, and inquired whether I knew him. I answered that I did not, whereupon he put me the same question that you have just done. I told him that there was an owl who was older, and who perhaps knew him; thereupon he assumed the form of a horse and carried me on his back to the distant mountain where the bird resided. The owl was not able to tell who the saint was, but he conducted us to a lake called Indrayumnasára, in which lived a crane older than himself, who in turn summoned from its waters one still more venerable, a tortoise, who, after reflecting with tears in his eyes and with a beating heart, exclaimed, "Why should I not know him? This lake in which I live was formed by his offerings."

'Cars with celestial drivers then came from the skies, and, after the owl and I had been taken back to our homes, departed with Indrayumna to Swarga, or Heaven.

Yudhishṭhira remarked that Markandeya had acquired great merit by the restoration of Indrayumna to bliss.[1]

THE RÁMÁYANA, OR STORY OF RÁMA.

SEVENTH INCARNATION OF VISHNU.

Markandeya told the story of Ráma to the Pándavas, to show that pain is the best source of pleasure, and also that they might take courage in hoping that Draupadí would be restored to them when Jayadratha took her away, as was Síta to Ráma after her abduction by Rávana. Hanúmán also narrated a very brief epitome of it to Bhíma, his mythical half-brother.

The Rámáyana is the second and probably most ancient of the Hindu epics. It is the history of the life of Ráma, the deified ancestor of the Rájpúts of the solar race, the capital of whose family was the great and magnificent city of Ayodhyá, on the river Gogra, one of the streams which water the modern district of Oude, the garden of Northern India.

Mr. Wheeler divides the story into four heads, namely—

1st. The domestic life of the royal family at Ayodhyá.

2nd. The intrigues of the first and the third, or favourite, queen regarding the appointment of the heir apparent.

3rd. The exile of Ráma, the heir, and

4th. The death of the old King or Mahárájá and the triumphant return of Ráma.

In the Rámáyana is also given an account of a great war which Ráma waged in his exile against Rávana (popularly Ráwan), the demon King of Lanká or Ceylon, who had abducted his wife Síta. This part of the story is supposed to relate to the struggles of the Brahmanical Hindus with the Buddhists, and to have no real connection with the more ancient narrative of the exile of the King of Ayodhyá.

As, however, the illustrations in the Razm Námah are chiefly devoted to the exile and war with Rávana, a very brief sketch of the other divisions of the story will suffice.

Dasaratha, the old King of Ayodhyá, had three wives, Kausalyá, the mother of Ráma, Kaikeyi of Bharata, and Sumitra of Lakshmana and Satrughna. The four sons are looked upon as incarnations of Vishnu, created to destroy

[1] Plate XVI. Artists: Lál and Lálú. The tank is filled with lotuses, and the garden with trees, amongst them the cypress, which is planted in every Mahomedan cemetery, and the plantain. The two angels and the owl listen to the tortoise, the symbol of age, who recognises the Rájá.

a terrible demon—Rávana, the oppressor of the ancient Vedic gods, who themselves with their offspring, in the form of monkeys and bears, assist Ráma in the great struggle.

After his marriage with Síta, the daughter of Rájá Janaka (in reality an incarnation of Lakshmi, wife of Vishnu), Ráma was appointed Yuvarájá, or heir apparent, but the day before his formal installation Kaikeyi succeeded in obtaining two boons from the old King, one the promise of the succession to Bharata, the other the exile of Ráma for fourteen years.

Ráma, like a dutiful Hindu son, in order that the word of his father might not be broken and to preserve his honour, consented to obey the cruel command, and prepared to depart. After informing his wife, who determined to accompany him, he took leave of the King and set out for the forest with her and his brother Lakshmana.

The afflicted inhabitants of Ayodhyá, who were devoted to Ráma, accompanied the exiles, with every sign of grief, to the banks of the river Tamasá. Under cover of the darkness the princes and Síta escaped from them, and were driven to the Ganges, over which they were ferried by Guha, the Bhíl Rájá. Henceforth they wandered alone. The Maháráját died soon afterwards, and Bharata, refusing to accept the sovereignty, went with an army in search of his brother, whom he found on the hill of Chitra-Kuta, but, as Ráma considered himself bound to carry out his father's instructions, the young prince was compelled to return and rule in his room.

The exiles wandered for some years amongst the hermitages of the sages who were persecuted by the Rákshasas, or demons (supposed to be the Buddhists). Ráma promised to protect them. He disfigured Súrpa-nakhá, the sister of Rávana, the demon king of Lanká; slew her brothers, Dúshana and Khara; and defeated their armies.

Rávana, on hearing these tidings, thought of himself joining issue with Ráma, but was persuaded to abduct Síta instead. Márícha, his minister, who at first was against the project, afterwards consented to aid, and assuming the form of a beautiful deer attracted the notice of Síta, who began to long for its skin, which Ráma promised to procure for her. He slew Márícha, who at the moment of dying cried out in the voice of Ráma, 'O Síta, save me! O Lakshmana, save me!' Síta, hearing these words, urged Lakshmana by her taunts to succour his brother, and was thus left alone.

Rávana, in the disguise of a Brahman mendicant, visited the hermitage of Ráma, and forcibly bore Síta away to Lanká.[1] He was clothed in a thin red garment, had a tuft of matted hair on the crown of his head, an umbrella in his hand, shoes on his feet, and was armed with a trident; a bag was hanging by his side for provisions, and he carried a dish to receive alms. Jatáyus, the chief of the vultures (son of Garuda, the vehicle of Vishnu), who had promised to defend Síta, heard her cries and endeavoured to release her, but Rávana overcame him and continued his journey.[2]

Síta on the way threw down her veil and jewels to five monkeys seated on a mountain, in the hope that Ráma might receive them. The brothers searched all day for Síta, and next morning, after performing their devotions (shown also in Plate XVIII.), set out again to seek her. The brother of Jatáyus[3] told them what had occurred, and a demon whom they slew showed them how Rávana could be overcome if they allied themselves with Sugríva, chief among the monkeys, who had been dethroned by his brother, Báli, and deprived of his wife. They were first to assist him in recovering his throne, and then to proceed together against the King of Lanká.

The brothers soon met Sugríva, and his chief counsellor, Hanúmán, who showed them the ornaments of Síta.

An alliance was concluded, and, by the advice of Ráma, Sugríva challenged Báli to a single combat, which was accepted. Báli was at first successful, but on taunting Sugríva

[1] Plate XVIII. Artists: Jagan and Mádhó.
[2] Plate XIX. Artists: Mádhó and Jagan.
[3] In another version Jatáyus himself is described as being met by Ráma, who restored him to his wonted strength and heard his story.

with the want of assistance which he boasted Vishnu would give him, Ráma, the incarnation of that god, slew him with an arrow, being himself concealed.[1] He shot him from behind a tree, because it was foretold that Báli should receive half the strength of anyone who opposed himself to him, and this of course Ráma was anxious to avoid.

Sugríva had now recovered his throne, but nothing further could be done, as the rainy season had commenced.

In the autumn four armies of monkeys and bears were assembled and despatched to the four quarters of the earth, and that headed by Hanúmán, which went south, was successful in bringing back tidings of Síta. Hanúmán is represented as jumping over the arm of the sea which separates Lanká (Ceylon) from the mainland, and as exploring the city, which was surrounded by seven walls and moats, in the form of a cat. It was defended by many demons, and its inhabitants are described, with few exceptions, as creatures of most horrible forms and appearance.[3]

He entered the palace, which was surrounded by a deep canal, and finally reached the inner apartments of Rávana, but could not for some time find Síta. He at last discovered her sitting in deep distress, her hair tied up in a single knot, covered only with a cloth and without ornaments, calling out the name of Ráma.[2] Hanúmán, who had now assumed the form of a very small monkey, witnessed an interview of Rávana with her, in which, as she refused to become the demon's wife, he threatened her with being devoured at the end of two months unless she then consented to his wishes. Hanúmán revealed himself when Rávana had left, but Síta refused to permit him to carry her away because she would allow no man but Ráma to touch her, and would not have the world say that her husband was unable to punish the oppressor. Hanúmán, having accomplished his mission, determined to do something to injure Rávana, and therefore not only destroyed a large mango grove, but slew an immense army and several great champions sent to seize him.

He was at last captured by stratagem and taken before the King,[2] who was prevailed upon not to slay him as he was an envoy (spy ?), but to disgrace him, which he did by ordering his tail to be covered with old cloths and ghi, or clarified butter, and then to be set on fire. This was accomplished with some difficulty, as the monkey swelled his tail to such a monstrous size that all the cloths in Lanka would scarcely cover it.[2] He escaped by reducing his body to a very small compass, but immediately assuming a vast form set fire to the city by lashing about his tail.[3] He rejoined the army and returned as soon as possible to Ráma with the news of Síta.[4] Ráma and his allies advanced towards Lanká, and were met by Vibhíshana, brother of Rávana, with whom they concluded an alliance. A bridge from the mainland to the island was constructed by the monkey Nala, son of Viswakarma, the architect of the gods.[5] Ráma crossed it with his army of monkeys and bears, and the war began in earnest with an attack on the city.[6] This was resisted, and the victory inclined to the side of Rávana until Sugríva,

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[1] Plate XX. Artists : Khem Karan and Ikbál.

[2] Plate XXI. Artists : Basáwan and Bábú. The foliage in the Asoca garden is of the luxurious tropical character observed in Ceylon, and the tiled roof of the pavilion also shows that the artist was familiar with the south of India.

[3] Plate XXII. Artists : Basáwan and Miski. The domestic utensils, cradles, and so on, are similar to those now in use.

[4] On the way Hanúmán plunged his tail into the sea, but the spirit of the waters appeared and begged for mercy, as he could not put out the tremendous fire. Hanúmán, therefore, blew out the flame himself, and since that day the faces of the monkeys have been black.

[5] There is a curious legend told in connection with the passage of the sea. Ráma was very angry with the ocean for not permitting his armies to cross, and discharged a fire-producing arrow into it, whereupon the God of the Deep appeared and begged for mercy, as he was under Rávana's orders and could not disobey him. Ráma said that his arrow could not return fruitless (another version of the proverb 'Every bullet has its billet'), but at the prayer of the ocean god allowed it to spend its force on the giants Dhúlia and Márícha, Rávana's allies. The countries of Dhúndár and Márwár (Jeypore and Jodhpore) are named after these demons, whose homes they were. The legend perhaps points to their recovery from the bed of the sea at a comparatively late period.

[6] Plate XXIII. Artists : Lál and Sarjan.

tearing up a tree by the roots, turned the tide of victory.[1] Ráma and his brother were taken prisoners by Rávana's son, Meghnáda or Indrajít, with a noose of serpents, from which, however, they were freed by the mighty bird Garuda.

Rávana himself took the field, but Ráma brought him to shame by cutting off the crowns from his ten heads with a crescent-pointed arrow. He retired and sent out his brother, who was slain, but Indrajít caused such destruction amongst the monkeys that it became necessary to heal their wounds by supernatural means; this Hanúmán effected by bringing a part of the Himalaya mountains whereon grew medicinal herbs, which the wounded animals smelt and so were healed. Dhanwantari, the physician of the gods, told Ráma where to procure the herbs, which could be distinguished by a lamp placed beneath them. Rávana had lamps placed under many other shrubs, so that Hanúmán could not distinguish the proper ones, and therefore brought the whole hill-side.

Rávana, after the defeat and death of Indrajít, once more left the city to head the battle in person, and wounded Lakshmana so severely that Hanúmán was again compelled to resort to the Himalayas for the healing and vivifying herbs.

On his way he passed over Ayodhyá, where Bharata shot him, not knowing who he was. He explained his mission to the prince, and narrated the events that were occurring at Lanká, and Bharata released him.[2] Kálanemi, uncle of Rávana, disguised as a devotee, also endeavoured to waylay him.

The war concluded with the death of Rávana, who was killed by Ráma with the arrow of death, 'Mrityu Bána,' with which alone he could be slain. It was obtained by Hanúmán from Mandodárí, the queen of Rávana. Hanúmán in the guise of an astrologer learned that it was kept in an iron pillar and then secured it.[3] Síta was released, but her husband, feeling that she had incurred some contamination from her residence in another man's house, looked coldly upon her. She therefore determined to end her sorrows by burning herself. Ráma permitted the ordeal, but Agni, the god of fire, came forth from the flame and presented the devoted wife unharmed to her husband, thus proving to all the world that she was without stain.[4] The fourteen years of exile had now expired; Ráma therefore returned in triumph to his home and ascended the throne amidst the plaudits of the populace.[5]

When the Pándavas had rescued Draupadí they determined to remove to another part of the forest. Shortly after their arrival in their new home they were met by a Brahman, a resident of the same wood, who told them that he was in great distress, as he had lost his churning staff and the two pieces of dry stick with which he produced fire. They were placed on the branch of a tree, but, unfortunately, a gazelle in bounding along had caught them in his horns and was now almost out of sight.[6] He begged the brothers to catch or kill the deer, and so restore him the missing articles, as he was bound by a vow to use no others. The Pándavas started in pursuit, but none of them could kill the animal,[7] who led them on until they were worn out with fatigue, and then disappeared. Almost dead from thirst, Yudhishṭhira begged Nakula to climb a tree to see whether any stream was near. The young prince saw signs that water was at hand, and, descending, went in search of it.

He reached a pool, but just as he was about to drink he heard a voice which warned him to

[1] Plate XXIV. Artists: Daswant and Múkhlis.

[2] Plate XXV Artist: Jagjíwan. The Tartar character of the buildings and bridge on the mountain side is very remarkable. The seat on which the ascetic sits is used for bathing stools, for tables, and such like purposes. In the second journey only one kind of herb was required.

[3] Plate XXVI. Artists: Múkand and Banwári. The most interesting features in all the illustrations of the war with Rávana are the great variety of the forms of the demons and the rudeness of the weapons they use.

[4] Plate XXVII. Artists: Múkand and Banwári. The sun and moon are both shown in the plate to witness for ever the purity of Síta. They are represented on carved tablets or inscriptions for the same purpose.

[5] Plate XXVIII. Artist: Mahesha. The Brahman in the foreground presents money in charity in honour of Ráma. Síta is enthroned in the female apartments at the same time as her husband in the outer court.

[6] Plate XXIX. Artist: Kánha.

[7] Plate XXX. Artist: Kánha. The description of the plate should read, 'The Pándu brothers attempt to kill the deer.

wait until he had obtained permission and had answered certain questions. Nakula, parched with thirst, drank without heeding and fell lifeless in the reeds.

Sahadeva, Arjuna, and Bhíma each went in succession to look for water, and met the same fate as their brother.

When Yudhishṭhira arrived at the lake, more wise than the rest, he replied to all the questions of the guardian of the pool, who appeared before him as a huge and monstrous shade.

The Yaksha, or spirit, was so pleased with Yudhishṭhira's replies that he revealed himself as his true mythical parent, the god Dharma, and said that in the form of a deer he had taken away the Brahman's treasures in the hope of seeing and trying his son.

He restored the dead brothers to life, gave them the fire-producing wood with the churning staff, and promised that no one should discover them in the year of their concealment.

FOURTH BOOK.

VIRÁTA PARVA.

THE events that took place in the thirteenth year of the exile of the Pándavas are narrated in the fourth book.

Following the advice of Vyása, they took refuge at the court of Viráta, King of Matsyades, the modern Jeypore and Ulwar. They assumed new names and disguises: Yudhishṭhira became master of the ceremonies to the King, Bhíma was disguised as a cook, Nakula as a groom, Sahadeva as a herdsman, and Arjuna, in consequence of a curse of the celestial nymph Urvasi, as a teacher of the women or a eunuch, and Draupadí as a serving woman.

At a great festival given at Matsya, the capital, Bhíma distinguished himself by killing Jimúta, a foreign wrestler who had beaten all the King's champions.[1]

Kíchaka, the royal commander-in-chief, persecuted Draupadí by his attentions, and she, acting under Bhíma's instructions, arranged a meeting with him in Arjuna's music and dancing room. Bhíma, dressed as a woman, kept the appointment and killed the general by beating him into a shapeless mass with his fists.[2] Next day Draupadí gave out that her celestial admirer or Gandharva had killed Kíchaka; but his hundred brothers, when they burnt him on the funeral pile, attempted to burn her also, as they said she was the cause of his death. Bhíma was, therefore, compelled to release her by slaying them all with his favourite weapon, the trunk of a huge tree.[3]

The death of Kíchaka encouraged the enemies of the King to make incursions against the country. Susarman, King of Trigarta, plundered the border districts, but in return Viráta and all the Pándavas, except Arjuna, ravaged his territory. The King, Viráta, was, however, taken

[1] Plate XXXI. Artist: Keshú.

[2] Plate XXXII. Artists: Daswant and Múkúnd. The architectural features of the hall in this plate are the same as those of the palaces at Amber, near Jeypore, built from two to three centuries ago. The repeating pattern of the balustrade, probably in black on white marble, is a very common form of ornament, also the geometrical design of the dado, which is done in fresco. The projecting eave and the táks, or niches, are characteristic of the Persian style, while the bracket capital is Hindu.

[3] Plate XXXIII. Artists: Daswant and Múkúnd. The body still rests on the bier of bamboos on which it was brought to the burial ground. It is covered with a costly cloth, which will become the property of the low-caste attendants. This custom is a cause of spreading infectious diseases. Pots of oil are at hand with which to feed the fire; the vessel of hot embers, the wood and the bamboo stick with which to break the skull of the deceased are ready; there are also bundles of the sacred kusa grass. The corpse is placed beside a stream in accordance with the law, and lastly Draupadí has been taken to be burnt as a *sati* by force, when Bhíma, in disguise, rudely interferes and kills Kíchaka's brothers and releases the wife of the Pándavas.

prisoner; he was released by Bhíma without displaying his full strength, as Yudhishṭhira feared discovery if he did so.[1]

Arjuna, while this was going on, had to assist Viráta's son against his own cousins the Kúrus, and, as the thirteenth year of exile had expired, he was at liberty to use his weapons, which he did so effectually that they and their armies were thoroughly defeated.[2]

FIFTH BOOK.

UDYOGA PARVA.

AN alliance was then formed between Viráta and the Pándus, and the fifth book or Udyoga Parva opens with an account of an assembly of princes at Matsya, the capital of Virát, at which Kṛishṇa, the Hindu Apollo, and his brother Balaráma were also present.

It was proposed that the Pándavas should endeavour to obtain half the kingdom by negotiation, otherwise they would have to go to war.

Kṛishṇa and his brother returned to Dwáraká, and the Pándavas sent an ambassador to Hastinápur to try to effect a reconciliation.

Both sides, however, prepared for battle, and Duryodhana and Arjuna proceeded to Dwáraká, each with the hope of securing the aid of Kṛishṇa.

Kṛishṇa gave Arjuna the first choice of two things—that is, to take either himself, unarmed, and on the understanding that he would not fight, or his army of warriors. Arjuna chose Kṛishṇa, and explained that he had acted thus singularly because he trusted that his friend would be his charioteer in the war.

Sálya, King of Madra, was persuaded by an artifice to promise to take the side of the Kúrus; but he also told Arjuna that he would indirectly assist him in his conflict with Karna, and narrated the story of the struggles of the god Indra with the son of Twaṣṭri, and with the demon Vritra for the consolation of Yudhishṭhira.[3]

THE STORY OF INDRA AND VRITRA.

It appears that Indra slew the son of Twaṣṭri, and in revenge the latter created a great wolf demon, who at one time took the King of Swarga, or Heaven, between his jaws, from which he escaped by decreasing his size, only, however, to remain in terror of losing his dominion, until he succeeded by the help of Vishnu in destroying his foe.

Indra was always in danger of losing his throne in this manner, and there are several accounts of his struggles with would-be supplanters, who were sometimes for a while successful.

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[1] Plate XXXIV. Artists: Basáwan and Bhaura. The chariot is inlaid with ivory. Even the carts of countrymen are often adorned with carving and inlay of brass wire, and descend from father to son. Bhíma wears round his pagri, or turban, a cord of silk beads, a badge of honour such as is worn by Rájpúts of rank in Meywar and Márwár.

[2] Plate XXXV. Artists: Mádhó II. and Lál. The whip, horse trappings, mode of supporting the axle of the cart, and the yokes, are such as are still employed.

Hanúmán, the deified monkey, sits on the top of Arjuna's banner, as the prince has now dropped his disguise. In the Mahábhárata the chiefs are distinguished by, and are often named after, their banners. Sanjáya describes the differences between the banners of the great warriors before the war begins to the old blind King Dhṛitaṛáshṭra.

[3] Plate XXXVI. Artist: Múkúnd. The leading idea of Hindu belief is that everything may be accomplished by penance. In this plate the ascetic, who lives in a cave in the forest, creates from his sacrificial fire a powerful wolf demon, who takes the King of Heaven in his jaws. The demon wears a peculiar earring, such as is used by the Náths, or split-ear ascetics, whose head-quarters are in Márwár.

The envoy of the Pándavas found the younger Kauravas disinclined to treat; but the old King adopting the cautious policy of their uncle Bhíshma, decided to send Sanjáya, his own charioteer, with kind messages to Viráta.

A council of war was held, at which Yudhishṭhira said he would be guided by Kṛishṇa, who, after his return from Dwáraká, made a speech to the effect that he feared the evil dispositions of the Kauṛavas rendered war absolutely necessary; and at last a reply was given in which the old terms were insisted upon.

Another assembly was held at Hastinápur, in which Bhíshma urged moderation and the charioteer described the forces of the Pándavas.

The Pándavas held a final consultation, and decided that Kṛishṇa should himself endeavour, by a personal visit to Hastinápur, to secure peace.[1]

A long description is given of this embassy, especially of the great congress in which the gods themselves were said to have been present. Parasu Ráma and the sages Kanwa and Nárada told various stories bearing on the subject, and all except Duryodhana seemed inclined to peace, but the influence of the latter prevailed even though his mother, Gándhári, herself came to the congress and urged him to reconsider his decision. Kṛishṇa is said to have overawed the assembly by manifesting his divinity in his most awful form, and the council broke up in the midst of fearful portents.

Kṛishṇa afterwards visited Kuntí, who told him the stories of Muchu-Kunda and Vidulá. Before going to the great council he had gone to the house of Duryodhana,[2] but was not received with the respect due to him either as a powerful sovereign or as an envoy.

Soon afterwards war was declared by Duryodhana, and Bhíshma consented to accept the generalship of the Kaurava armies, provided he was not called upon to fight with the sons of Kuntí or with Sikhaṇḍín, son-in-law of King Draupada. To explain his reasons for not fighting with Sikhaṇḍín he narrated to Duryodhana the story of Amba.

STORY OF AMBÁ.

Bhíshma carried off the three daughters of the King of Kásí (Benares) at their Swayámvar, with a view of marrying them to his brother, the father of Dhṛitaṛáshṭra and Pándu. Ambá, the eldest, however, said she was already betrothed to the King of Sálwa, and begged Bhíshma to let her go. He did so, but the Rájá refused to receive her, and she was compelled to take refuge in the forest with the sages. Parasu Ráma promised her revenge on Bhíshma, and fought a battle in her cause with that hero. He was, however, unsuccessful.[3]

Ambá thereupon propitiated the god Mahadeo or Shíva by severe penance, and was promised by him that she should, in a new birth, become first a female and then a male, born again to kill Bhíshma. She afterwards burnt herself on a funeral pyre.[4]

In due time she was born in the family of the Rájá of Kampila, who, however, not wishing for a daughter, persuaded his wife to bring her up as a boy, whom he called Sikhaṇḍín.

When old enough she was married to the daughter of Rájá Draupada, but as soon as her

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[1] Plate XXXVII. Artist: Jagan.

[2] Plate XXXVIII. Artist: Jagan.

[3] Plate XL. Artists: Parasa and Basáwan. One of the ascetics carries a sun-shade similar to that used by the Maháránás or chiefs of Oodeypore, which is, however, a golden sun surrounded with a rim of black felt.

[4] Plate XLI. Artists: Lál and Mádhó. Shíva is here depicted as the ascetic of the Himalayas. Round his neck is coiled the cobra (*Naja tripudians*), or hooded snake. He carries the trident, symbolical of his lordship of the three worlds, and the drum, his peculiar emblem. His third vertical eye, the eye of spiritual perception, is observed on his forehead, and the crescent moon is placed near his brow. As Lord of the Moon he was worshipped at Somnath, in Gujerat, the famous shrine destroyed by Mahmud of Ghuzni nine centuries ago.

sex was discovered a quarrel arose between her father-in-law and the King of Kampila, which was happily concluded by Shíva fulfilling his promise and changing her into a man.

Bhíshma is represented in Plate XXXIX, enthroned as the great hero of the Kauravas, who are shown praising him while the musicians also sound their instruments in his honour.[1]

SIXTH BOOK.

BHÍSHMA PARVA.

THE sixth book gives an account of the opening of the war, which took place on the plain of Dharmakshetra or Kurakshetra, north-west of Delhi (Paniput, where so many decisive Indian battles have been fought), and of the first ten days' struggle, during which Bhíshma held chief command on the side of the Kauravas. Vyása endowed Sanjáya, the charioteer of Dhṛitaṛáshṭra, with the power of knowing everything that went on in all parts of the field, that he might be able to describe the whole of the struggle to his master. The wonderful charioteer began by giving the King an account of the earth, and particularly of India, which is very interesting, as he mentions the ancient divisions of the country. While the armies are drawn up on the field Kṛishṇa is also described as treating Arjuna, whose chariot he was driving, to a long philosophical discourse, which is known as the Bhagavad-gitá.

Before the battle began Yudhishṭhira thought it right to ask permission of Bhíshma, Droṇa, and Sálya to fight with them and the Kauravas. Kṛishṇa accompanied the Pándavas; Bhíshma, Droṇa, and Sálya blessed them and sanctioned the struggle, which they said had been preordained and would end in their success.[2]

As soon as the senior members of the family had granted permission the great war drum was sounded. Bhíma advanced towards Bhíshma and attacked him, but was nearly taken by Duryodhana and his brothers, who came to the help of their aged relative. The Pándavas sent forward Abhimanyu, Nakula, Sahadeva, Dhṛishtadyumna, and the five sons of Draupadí, and thus the engagement became general.[3] Vast armies accompanied the heroes on both sides, but the history of the war, nothwithstanding, is principally the story of numerous single combats; thus Bhíshma opposed Arjuna, and would have overcome him had not Kṛishṇa taken the wheel of his car and turned it rapidly round as his quoit or chakra, his favourite weapon. Kṛishṇa had promised not to use arms, but when Bhíshma saw the hero took up the wheel instead he knew that he was asserting his divinity on behalf of the Pándavas, and this filled him with so much joy that Arjuna had an opportunity of wounding him with an arrow.[4]

On the second day of the war the Pándavas arranged their armies in the form of a cloud and

[1] Plate XXXIX. Artists: Paras and Basáwan.

[2] Plate XLII. Artist: Khem Karan. Most of the Kauravas are represented as contemptuously twirling their moustaches, a special mark of defiance. An accidental act of this kind led to a fierce war between the Choháns of Ajmere and the Chalukyas of Chandravati, near Mount Aboo, a war which wasted the Hindu powers while they were threatened with a common danger, the first advent of the Mahomedan power in India. The story is told in the poems of Chand Bardai, translated in the *Indian Antiquary* by Mr. Beames. It may be noticed that the banner poles are draped; this is usually done in India. In the East biting the fingers is a mark of surprise, rage, or annoyance. See the Gulistán, chap. i. story ii. (Platt's translation).

[3] Plate XLIII. Artists: Daswant and Túlsi. Attached to the back of some of the chariots is suspended a small leather water bottle or 'chágal,' used by travellers. Perhaps the best, which have small silver mouth pipes and wooden stoppers, are made at Kucháwan, near the Sámbhar lake, the seat of a great noble of Márwár. At the top of the picture is a carriage for carrying a gun.

Although here the introduction is an anachronism there are not wanting indications that firearms of some kinds were known to the early Indians. The fire-producing weapons of Aswatthámaṇ and of Agni mentioned later on are examples.

[4] Plate XLIII. bis. Artist: Tárá.

fought with great success. Bhíshma's son created a number of magic elephants, which attacked and overcame Bhagadatta, King of Pragjyotisha, and would have killed him had not Droṇa come to the rescue.[1]

The Bhíshma Parva ends on the tenth day of the war with the defeat of Bhíshma. Arjuna broke the bow of the warrior after a fearful struggle, and then Sikhaṇḍín unfairly shot him in the breast. Arjuna followed up this stroke by piercing his body in all directions with arrows, so that there was no part which could touch the ground when the hero fell from his chariot. Bhíshma, however, did not die at once, as he had been granted the power of fixing the moment of his death, and therefore decided to live until the sun entered the summer solstice. He complained of thirst and of the want of a pillow for his head. Arjuna was able to meet both demands. He produced a spring of water by shooting an arrow into the ground, and formed a pillow for his head with three sharp arrows, much to the delight of the hardy old man.[2] The river Bánganga, which rises in Jeypore and flows into the Jumna, is said to have been produced by an arrow sped by Arjuna.

SEVENTH BOOK.

DROṆA PARVA.

THE Kauravas next appointed Droṇa, their old tutor, to the command of their armies, and the seventh book, or Droṇa Parva, is devoted to the continuation of the struggle under him.

Many single combats are described in this book, some of which are illustrated in the Razm Námah. On the second day Bhagadutta, son of Narak, King of Pragjyotisha, the modern Gáuhatti, who was so nearly killed on the second day of the war, is represented as fitting a celestial arrow—a consecrated and infallible ankusa, or goad, sacred to Vishnu, capable of reducing any object to ashes—to his bow-string, which would have slaughtered Arjuna and destroyed the world. Fortunately Kṛishṇa interposed by catching it on his breast, where it has, it is said, since reposed in the form of the Vaijayanti rosary, which, according to the Hindus, is composed of sapphires, pearls, rubies, cat's-eyes, and diamonds. Bhagadutta was killed and a wonderful golden bell made by Viswakarma cut off his elephant.[3] Arjuna was beguiled on the third day into fighting in a distant portion of the field; his enemies, therefore, determined to wound him by slaying his son Abhimanyú. They drew up their forces in the form of a maze (chakravyuha); Duryodhana was placed in the centre, and his son with ten thousand horsemen and many great heroes supported him. Droṇa, the captain of the Kauravas, defended the entrance, whilst Jayadratha, Aswatthámaṇ, and others acted as skirmishers.

Yudhishṭhira ordered Abhimanyu to attempt to enter the maze, and promised to support him; but Jayadratha, in revenge for his defeat by the Pándavas when he attempted to abduct Draupadí, separated the youth from the rest of the Pándavas by stratagem and killed him. The boy hero is, however, represented as having slain an immense number of the enemy.[4]

During the combat, overcome with thirst, Arjuna begged Kṛishṇa to drive him from the field, that he might procure water; but, being reminded that all the wells and streams were defiled by blood, he said that he would create a spring, which he proceeded to do by shooting one of his wonder-

[1] Plate XLIV. Artist: Tárá.

[2] Plate XLV. Artist: Mahesha.

[3] Plate XLVI. Artists: Lál and Sarwan.

[4] Plates XLVII. and XLVIII. Artists: Daswant and Túlsí. These illustrations in the original are marvellously drawn and coloured. In the interior of the maze were stationed kings who had golden flags, wore red clothes and ornaments (amongst Rajpúts putting on red or saffron robes implies determination to conquer or die—to take no quarter), golden necklaces anointed with sandal and aloe-wood paste, and wreaths of flowers.

working arrows into the ground (it must be remembered that Arjuna is represented as being in reality the son of Indra, god of the sky and the rain cloud). He then let fly innumerable arrows in different directions, so as to form a palisade, within which Kṛishṇa watered the horses, while his friend guarded the entrance. Kṛishṇa remarked that no one else could have performed such a miracle.[1]

When Arjuna heard the news of his son's death he was overwhelmed with sorrow, and vowed that, unless he killed Jayadratha, king of Sindhu, before the setting of the next evening sun, he would burn himself with fire.

By the advice of Kṛishṇa he obtained a wonderful weapon from the deity Mahadeo, with which alone his enemy could be slain, and on the whole of the fourth day performed prodigies of valour in the field, especially against those who endeavoured to keep Jayadratha out of his reach. Towards sunset Kṛishṇa reminded him that Brihat-Kshatra, the father of his foe, had obtained this son by severe austerities, and had foretold that whoever cut down his head upon the earth while he was fighting should have his own skull broken into a hundred fragments. He therefore advised Arjuna to cut off Jayadratha's head and to throw it into the lap of his father, who was sitting near the Sarasvati river in profound meditation.[2] This was done, but the ascetic did not recognise the head, and when he afterwards rose it fell on the ground, and his own also burst into a hundred pieces, much to the astonishment of all beholders.

On the fourth day of Droṇa's command Ghatotkacha,[3] son of Bhíma, was killed. The father and son went to fight with Karna and Alambusha, the son of Jatásúr, who was especially matched with the latter because he was a demon, and therefore able to meet all the wiles of his foe, whose mother, Hidimba, was also of the same race.

Both these unearthly characters assumed many different forms and were assisted by demons.[4]

Karna and Alambusha found Ghatotkacha invincible until the former was reminded that he possessed a spear which Indra had given him in exchange for his magic suit of armour, the gift at his birth of his mythical father, the sun. With this weapon he was able to kill his foe.[5]

On the fifth night of this part of the war Droṇa fought with his great enemy Rájá Draupada and slew him,[6] but the defeat of the King was speedily avenged by Dhṛishtadyumna, his son, who, however, won a victory only by stratagem, as the old warrior became disheartened by hearing, as he thought, the news of the death of his own son.[7]

The Pándavas had, however, given an elephant the same name, and when Droṇa heard from the lips of Yudhishṭhira, who was never known to tell a lie, that Aswattháman was dead, he gave up his arms and descended from his chariot.

Yudhishṭhira was going on to explain that he meant the elephant was dead, but his brothers drowned his voice by beating of drums.[8]

Dhṛishtadyumna decapitated his lifeless body, for Droṇa had saved him from the crime of killing a Brahman by transporting his soul to heaven through an opening in the top of his skull.[9] The punishment for murder of a Brahman would have been to spend 60,000 years in hell as a

[1] Plate XLIX. Artists: Shankar and Múkúnd. Kṛishṇa and the horses can be seen inside the palisade, but it is difficult to say whether two ascetics seated above are within or without the fence.

[2] Plate L. Artists: Basáwan and Múkúnd. Kṛishṇa, besides the conch shell, carries a lotus, sacred to Vishnú, of whom he is an incarnation. Hanumán, instead of a tree, holds a rock and the fan palms, symbolical of his strength. The ascetic sits on the skin of a black buck beside the Sarasvati river, and his son's head is wafted to him on the crescentic-pointed arrow.

[3] Having a hairy head shaped like a watering-pot.

[4] Plate LI. Artists: Lál and Banwári. For grotesque conception nothing in the book can surpass this plate. The weapons are all such as would be used by aborigines. Clouds are introduced into the centre of the picture.

Plate LII. Artists: Lál and Banwári. The sides of the chariot are of open work.

[5] Plate LIII. Artists: Jugjíwan and Basáwan.

[6] Plate LIV. Artists: Daswant and Sarvan. The helmets of the warriors generally bear a small banner, and have no nasal (except one near the top of the picture). In Plate XLII. some of the helmets have chain coifs.

[7] Plate LV. Artists: Lál and Mádhó II.

[8] After this event the King's chariot sank to the ground, above which it had always been miraculously kept a hand's breadth. So much did the ancients honour truth.

[9] Plate LVI. Artist: Múkúnd. Hindus believe that the soul escapes by the fontanelle.

worm crawling in mire. His translation to Brahmaloka, the heaven of Brahma, was only witnessed by five persons—Kṛishṇa, Sanjáya, Yudhishṭhira, Arjuna, and Aswatthámán. To this day Hindus speak of the death of a prince as his setting out for the home of the gods—*Deolok ko padhára.*

The son of Droṇa revived the drooping courage of the Kauravas, who were much dispirited by the death of their champion. He shot off the Naráyana, a wondrous burning arrow, which struck Bhíma on the head, and would have killed him had not it been appeased by Kṛishṇa. He also discharged another arrow sacred to fire, which was burning up the Pándava armies until Arjuna quenched it with the Brahmastra weapon.[1]

EIGHTH BOOK.

KARNA PARVA.

KARNA was appointed to the command after the death of Droṇa. The eighth book opens with an account of his combat with Yudhishṭhira, who was wounded and fled; but Karna taunted him and tore him from his horse, and only released him because he had sworn to Kuntí, his mother, to kill only one Pándava prince, and that he determined should be Arjuna.

Duryodhana also sent an army of Mlechchhas, or barbarians, to kill Bhíma, but he succeeded in destroying them all, as well as the elephants on which they rode.[2] One of these beasts he threw up into the air, where it remained magically suspended until the time of King Janamejáyá, to whom the Mahábhárata was told. The pious monarch expressed astonishment at hearing this part of the wonderful story, but was convinced of its truth when the narrator brought down the elephant's body into his own courtyard.

Susarman, the King of Trigarta, had sworn not to give up fighting until either he or Arjuna had fallen, and therefore took every opportunity of meeting him in battle. On the seventeenth day of the war Arjuna fought with him. He discharged an arrow which produced serpents and much discomforted the King's forces, until he was able with another magical arrow to produce the Garuda bird, which devoured the snakes.[3]

Bhíma on this day met and killed Duhsásana, the brother of Duryodhana, who in the famous gambling scene had insulted Draupadí. In fulfilment of his vow on that occasion, after he had cut off the head of his foe, he placed his foot upon his breast and drank his blood.[4] Then followed perhaps the grandest conflict of the whole war, in which the two heroes Arjuna and Karna were pitted against each other. Arjuna was being worsted when, owing to intentional clumsy driving of Karna's charioteer, King Sálya, the single wheel of his vehicle stuck in the mud, and he was compelled to descend, thus giving his enemy the somewhat unfair opportunity of striking off his head with one of his marvellous crescentic-pointed arrows. The noble Karna's soul ascended to his father, the sun.[5]

The gods Brahma, Shíva, and Indra, accompanied by the Gandharvas, or celestial musicians, appeared in the sky to celebrate the triumph of Arjuna, while warriors and demons on both sides beheld the magnificent spectacle.[6]

[1] Plate LVII. Artists: Mahomed Sharíf and Múnir. Here we have the magical fire-producing arrow, whose effects can only be reduced or modified by propitiation.

[2] Plate LVIII. Artists: Keshodas and Chitra.

[3] Plate LIX. Artists: Basāwan and Kánha.

[4] Plate LX. Artist: Jagan.

[5] Plate LXI. Artists: Makhlís and Mádhó. The combat of Arjuna and Karna is perhaps the grandest in the war.

[6] Plate LXII. Artists: Daswant and Paras. The gods are seen in the air rejoicing, a compliment they pay to great heroes, while the sun and moon are also present to witness for ever the grandeur of the battle. On the left is Brahma, distinguished by the water pot, rosary, staff, and copy of the sacred Vedas, which he holds in his four hands. Next to him comes Shíva with the matted hair, wearer of the crescent moon, the star, and the serpent, seated on a skin. The last is Indra on the lotus flower, distinguished by his thousand eyes. The Gandharvas, or celestial musicians, play music in the clouds.

NINTH BOOK.

SÁLYA PARVA.

THE ninth book, or Sálya Parva, is devoted to the one-day command of Sálya, King of Mádra.

Yudhishṭhira killed Sálya, who, when dying, fell in the act of worship before him, thus recognising the justness of the Pándava cause, which he had been hitherto compelled by force of circumstances to oppose.[1] One by one the Kúru chiefs were slain until only Duryodhana, Aswatthámaṇ, Kṛitavarman, and Kripa were left alive.

Duryodhana fled and took refuge at the bottom of a tank, where he protected himself by forming a strong chamber by his magical power. The Pándavas heard where he was concealed, and by taunts goaded him into coming forth to fight with Bhíma.

Balaráma, who had taken no part in the war, hearing that his pupils were about to fight, determined to be present to ensure fair play.[2] The struggle was long and uncertain until Bhíma, remembering his vow when Draupadí was lost at dice, contrary to the rule of mace-play fights, which forbad to strike below the waist, broke Duryodhana's thighs, and, after kicking him on the head with his foot, left him on the ground.[2] Balaráma in great anger sought to stop Bhíma, but Kṛishṇa pacified him by saying that the blow was fated. The gods appear in the sky with the great sages and the sun and moon, eternal witnesses of the victory, and the head of Rájá Barbarík gazes down from the banyan tree.

Balaráma was not easily satisfied; he would have slain Bhíma, but was compelled to remain content with naming him unfair fighter, or Jimha-yodhin.[3] To Europeans this would seem a mild form of punishment; but the Hindu works for fame, and dreads the contempt that would be associated with such a memory as that just mentioned when the bard narrated the story in the halls of his descendants.

The Pándavas now took possession of the camp of their enemies and of their treasure, while Kṛishṇa went to Hastinápur to soothe the old King and his wife.

The book concludes with a meeting between the wounded Duryodhana and his three surviving friends on the battle field.

[1] Plate LXIII. Artists: Daswant and Bhagwán. This is almost the first occasion on which Yudhishṭhira, 'the firm in battle,' distinguished himself.

[2] Plates LXIV. and LXV. Artists: Basáwan and Gúlám Nabi. These represent another great single combat. The buildings are decidedly Moghul. The heavenly personages sit on thrones of flowers. The sages are depicted in Plate LXIV. and in Plate LXV.; beginning from the left are Vishnu, Shíva or Mahadeo, Brahma, and Indra. Kṛishṇa, in the latter plate, is observed stroking his thigh, to indicate to Bhíma the way to kill his enemy, while Balaráma, his brother, also an incarnation of Vishnu, endeavours to stop the combat by striking Bhíma with the plough, his usual weapon. The tank is filled with lotuses, and all its inhabitants are carefully painted.

[3] Plate LXVI. Artists: Lál and Khem Karan.

TENTH BOOK.

SAUPTIKA PARVA.

THE tenth book, or Sauptika Parva, opens with an account of a conference between the three Kuru chiefs, in which, at the suggestion of Aswatthámaṇ, it was decided to make a night attack upon the Pándava camp.

Aswatthámaṇ found his entrance opposed by an enormous snake, which he attempted in vain to destroy. He then became aware that the great god Shíva, who wore the serpent round his neck, was defending the camp, and to appease him was about to sacrifice himself on the fire of an altar, when the deity was satisfied and permitted him to proceed, and promised him his help, as he had decided no longer to aid the family of Draupada. Kṛishṇa, in his divine form, beheld from the sky what was going on.[1]

Kṛipa and Kṛitavarman were directed to guard the gate, and Aswatthámaṇ made for the tent of Dhṛishtadyumna, his father's foe, whom he killed by stamping upon him, as he did not consider him worthy to die in any other way.[2]

He then slew many other warriors, and especially the sons of the Pándavas, who believed they were being attacked by a demon. At last he killed Sikhaṇḍín, the conqueror of Bhíshma, out of whose body rose a fearful female form called Kálrátrí—an incarnation of Durga, who drank the blood of the slain, both men and beasts, and made necklaces of their heads and bodies.[3] The surviving heroes beheld in their dreams Kali, who was identical with Kálrátrí, with red face, red eyes, red wreaths, in red clothes with a noose in which she took men and animals, with corpses of all creatures, and bound them round her neck.

Kṛipa and Kṛitavarman killed all their companions spared, and demons devoured the dead and dying.[4] The midnight murderers now proceeded to the side of Duryodhana, who, delighted at the news, thanked them and expired.[4]

ELEVENTH BOOK.

STRÍ PARVA.

THE eleventh book is principally devoted to the performance of the funeral ceremonies of the dead on the battle field, the wailing of the women, and the attempt of Dhṛitaṛáshṭra, the old blind king, to kill Bhíma.

[1] Plate LXVII. Artists: Daswant and Mahesha. Kṛishṇa appears in the sky because in his divine form he is understood to have been aware of the meditated attack upon the camp. The presence of the moon indicates that it is night. Shíva, as the ascetic who has sat for ages absorbed in meditation, so long, indeed, that flowers and grasses have grown in his matted hair, sits on a tiger skin, and his arms are marked with streaks of clay or white ashes. The camp equipage is exactly like that an Indian chief would still use. All within are careless, asleep or idly talking in the midst of the cattle. On the right is a clay fireplace with sticks beside and within it; the cook sits and sleeps close to the water skin, while opposite a woman attends to the watering-pots, which are kept in a frame; several men light the camp with cressets, such as are yet used at Jeypore.

[2] Plate LXVIII. Artists: Daswant and Miskína.

[3] Plate LXIX. Artists: Daswant and Sarwan. Two of the heads may be European. It would not have seemed unnatural to the artists of Akbar's day to represent the foreigner in so humiliating a position.

[4] Plate LXX. Artists: Daswant and Sarwan.

TWELFTH BOOK.

SANTI PARVA.

BOOK OF CONSOLATION.

THE twelfth book is the longest in the poem, but most of it is taken up with long discourses on the duties of kings, on the rules of conduct in adversity and those for obtaining final salvation, most of them narrated by Bhíshma on his arrowy couch to strengthen Yudhishṭhira for his duties.

Yudhishṭhira said that the great victory was due to Kṛishṇa, but the younger Pándus were very angry at this; Kṛishṇa therefore went with them to the field of battle to ask the head of Babarík whose was the merit of the victory. Before the war Babarík (Babhraváhan), who was only fourteen years old, but a Rájá of great wisdom, came to meet Kṛishṇa and foretold his death.

The young King brought three arrows with him, and when Kṛishṇa asked what particular properties these possessed he said that one could foretell death, the other could slay a host, and the third was a spare one to be used in emergencies. Kṛishṇa thought that such a powerful prince should be first overcome, especially as he added that he should side with the defeated party in the great war.

Finding that Babhraváhan boasted of his liberality, he demanded that he should present him with his own head.[1]

The Rájá agreed on the understanding that it should be permitted to live as long as the war lasted.[2]

Kṛishṇa consented, and placed his head in the banyan tree, a leaf of which he put in his mouth, telling him to keep it there as long as he wished to watch the struggle.

When the head was asked to whom the glory of the victory was due, it replied that it saw only three things worth mentioning—(1) Kṛishṇa's quoit, (2) Bhagadutta's struggle with the magic elephants, (3) Draupadí as Kálrátri drinking the blood of the slain. The Pándavas were much humbled, and the head dropped the leaf and died.[3]

Yudhishṭhira was at first anxious to retire in disgust from the world, but was at last prevailed upon to assume the sovereignty and was seated on a golden throne with Draupadí beside him. Bhíma was also inaugurated as heir apparent or Yúvarájá.[4] The streets were decorated, and all the Brahmans offered congratulations except one who reviled him. He, however, turned out to be a demon named Chárvák, a friend of Duryodhana, in the disguise of a member of the sacred caste, and when detected the true Brahmans killed him on the spot.

By Kṛishṇa's advice the following honours were conferred :—

Bhíma	Yúvarájá and Prime Minister.
Arjuna	Commander-in-Chief.
Vidura	Counsellor.
Sanjáya	Treasurer.
Nakula	Commander of Troops.
Dháumya	Superintendent of Charity.
Sahadeva	Superintendent of the Palace.
Yuyatsu	Attendant on Dhṛitaráshṭra.

[1] In Hindu stories the present of a head by its owner is not very uncommon, and not, after all, a very great sacrifice amongst believers in transmigration of souls. The Baitál Pachisi, or 'Twenty-five Tales of a Demon,' has several such references, and there is an instance in the history of the small State of Karauli, in Rájpútáná, in which the Rájá offered his head to the goddess Durga for the good of his country.

[2] In the travels of Nicolo à Conti, a learned Venetian, in the Middle Ages, a steel ring is described with which the feat of cutting off a man's own head might be accomplished.

[3] Plate LXXI. Artists: Tárá and Daswant.

[4] Plate LXXII. Artist: Rámdás. Plate LXXIII. Artists: Daswant and Mádho.

After the installation the Pándavas went with Kṛishṇa and others to the battle field to see Bhíshma, and on the way Kṛishṇa told them in full the history of Parasu Ráma.

The long discourse of the venerable warrior takes up the remainder of the book. It is divided into three parts.

1. The Rájá-dharmá nusásana-parva, or chapter on the duties of kings.
2. The Apad-dharma-parva, or rules of conduct in adversity.
3. The Moksha-dharma-parva, or rules for attaining salvation.

Several of the episodes are illustrated in the Razm Námah.

Bhíshma, in reply to the question, 'When was the sovereignty of men produced?' narrated the story of Rájá Prithi.

STORY OF RÁJÁ PRITHI.

Venu was a most powerful ruler who was puffed up with pride. The sages destroyed him by their curses because he despised them, but soon regretted having done so, as they noticed that the system of government of the earth could not be well maintained without a king. They therefore assembled round his corpse and rubbed his limbs and muttered charms until they produced from his left leg the ancestor of the Nishadás or Bhíls, the Mhlechchhas, and other low castes, and from his right arm King Prithi, the first anointed sovereign of men, who divided the whole earth into seas and land, ruled over the lower animals, and introduced the arts of husbandry and the rules of caste.[1] (See also Bhagwat Purána.)

He is fabled to have shot arrows into the earth, which until that time had refused to allow corn to grow. It appeared personified under the form of a cow, which he milked and thus succeeded in making the soil bring forth abundantly.

STORIES OF THE BRAHMANS.

Bhíshma told the King the following story to prove that human exertions are all futile unless aided by Destiny and the Almighty :—

There was a very avaricious Brahman named Mankí, who possessed two bullocks, which were tied together when grazing by a cord. A camel accidentally got his neck under the cord and in alarm ran away. The bullocks died from the injuries they received and the Brahman was much distressed at their loss.[2]

Bhíshma told Yudhishṭhira the story of the Brahman Kashyapa.

Kashyapa was a Brahman who was sore pressed by want of even the necessaries of life. One day, while reposing in the roadway and absorbed in thinking upon his sad position, he was injured by a wheel of the cart of a baniya, or merchant, who, instead of showing sympathy with the unfortunate man, treated him with contempt and abused him. The Brahman felt that it was useless to struggle any further against his hard lot, and was about to commit suicide, when Indra, the King of Heaven, appeared in the form of a jackal and pointed out the sinfulness and folly of such a course.[3]

The sacrifice of Daksha, the Prajapáti (lord of created beings), a great event in Hindu mythology, is narrated in the Santi Parva.

[1] Plate LXXIV. Artists : Daswant and Miskína.

[2] Plate LXXV. Artists : Lál and Chatarbhúj.

[3] Plate LXXVI. Artists : Basáwan and Mádho. The The baniya, or merchant, carries in his hand a small water-skin (chágal) ; he has hired a guard, who has tied his bow and arrows to the cart while he carries only a club, as the party is about to cross a ford. The sides of the cart are filled up with cloth lashed on the poles, so that grain and small articles may not fall out. The framework at the top of the cart can be covered with a cloth, under which the merchant can repose when tired. In the distance are seen a foot soldier and ascetic, or pilgrim, bearing his water vessels and property on a framework of canes or bamboos slung across his shoulder.

STORY OF DAKSHA.

Daksha is generally described as the son of Brahma and the father-in-law of Shíva. On one occasion he celebrated a great sacrifice in the hope of obtaining a son, but, neglecting to invite Shíva, incurred his anger. Shíva determined to spoil the sacrifice, and for this purpose created Víra-bhadra, who is described as having a most awful form. Víra-bhadra and his demon assistants destroyed the sacrifice and cut off the head of Daksha.

According to this version of the story Daksha's head was restored to him by Shíva and the sacrifice allowed to proceed to a successful issue.

Shíva, or Mahadeo, is seen in the drawings, as well as Daksha's wife, while the principal gods look on from the heavens.[1]

THIRTEENTH BOOK.

ANUSÁSANA PARVA.

THE thirteenth book, or Book of the Precepts, which is almost as long as the twelfth, contains the discourse of Bhíshma, and concludes with his ascent to heaven after having reposed fifty-eight days on his bed of arrows.

The Razm Námah artists have illustrated several of the stories.

STORY OF SUDARSANA.

Sudarsana, a Rájá who was married to Ukavati, daughter of Kúshik, abandoned his dominions and retired with his wife to the forest of Kurukshetra, where they lived quietly and performed works of charity. The King often withdrew to the woods to pray, but instructed his wife never to refuse the request of a Brahman and to grant alms to the poor.

One day when he was absent Dharma—God of Justice—presented himself in the guise of a young Brahman, and demanded from Ukavati that she should give him herself. She dared not refuse, and was sitting with the youth in great grief when her husband returned with fuel which he had cut in the forest. Sudarsana saw the Brahman talking with his wife, but at once withdrew, as he did not like to break his word and refuse a boon to a Brahman. Dharma immediately resumed his own form and blessed the pair. To the King he gave the reward of immortality, and promised his wife that the upper half of her body should go to heaven with her husband, while the lower should be converted into a river in whose waters many should bathe and attain salvation thereby.[2]

Bhíshma also narrated the story of Ashtávakra.

STORY OF ASHTÁVAKRA.

Ashtávakra was a Brahman saint who had eight defects in his body; yet he had the boldness to fall in love with Suprabha, the daughter of King Badána, and to demand her hand. The father agreed to give her on condition that the saint brought some jewels to him from the North. Ashtávakra proceeded first to the residence of Kuvera, the Lord of Wealth, where he

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[1] Plate LXXVII. Artist: Lál.

[2] Plate LXXVIII. Artists: Tára and Jaswanta. This is a version of the story of Satyavati, wife of Richhika, who was the sister of Visva-mitra. The river was the Kansiki.

was most hospitably treated for more than three thousand years; thence he went to Kailás, the Hindu heaven, and afterwards to a forest called Nilavana. In the forest he saw a splendid building where several penitents were saying their prayers; he passed them and proceeded to a magnificent palace, to which he was welcomed by an ugly old woman and seven beautiful girls.

He resisted all the wiles they employed to betray him, and at last the matron told him that she was the guardian of the Northern Quarter. who had been sent by the King to test him She added that, as he had come faultless through the ordeal, he was to return to the court of the Rájá, where he would be united with the princess.[1]

Another of the stories told in the Anusásana Parva is that of the release of the Ṛishis or sages by Indra.

While the seven great sages[2] were once engaged in performing penance a famine occurred in the country. The king of the land wished to give them money to go away, but they declined, and he performed a sacrifice from which was created a witch, *kritya*, who would be able to kill the sages if she could discover their names. The Ṛishis were sitting on the edge of a famous tank—Brahma-saras—and were joined by Indra in the form of a fat *sanyási*, or devotee, with a dog. Unknown to them he stole their lotus seeds.

When the witch asked their names they all replied in riddles, and Indra, when it came to his turn the second time, killed the old woman and thus saved their lives. He told them who he was, and, having restored their lotus beans disappeared.[3]

FOURTEENTH BOOK.

ÁSWAMEDHIKA PARVA.

N the Áswamedhika Parva an account of the great horse sacrifice, which Yudhishṭhira performed by the advice of Vyása, as he had now become sole ruler of the kingdom, is narrated.

As before indicated, the Mahábhárata in the ordinary texts gives a curtailed description of the events preceding the sacrifice; these are, however, described at length in the Aswamedha Parva of the Jaimini-Bhárata, which has been included by the compilers of the Razm Námah in their work, and no less than forty-two of the illustrations relate to this division of the great epic.

Vaisampayana told Janamejaya that Vyása proceeded to Hastinápur and urged the King to perform the sacrifce. Yudhishṭhira at first objected, as he said he was not sufficiently rich, but by prayer to Shíva and Kubera he obtained abundant treasures of all kinds and consented to adopt Vyása's advice.

Kṛishṇa said that a suitable horse would be obtained from the kingdom of Yuvanaswa (*jovenas*, fleet courser), and Bhíma, accompanied by Vrisha-Ketu and Meghavarna, set off to secure it. They came to a tank where the horses of the Rájá were watered, and Meghavarna, the cloud-coloured son of the half-demon Ghatotkacha, stole one of the wonderful steeds and bore him aloft

[1] Plate LXXIX. Artists: Lál and Bhagwán. The ascetic sits on a tiger skin, the other on a black antelope skin, either being used by devotees. The canopy is crowned with a Moghul dome. The throne and footstool are of the form used in most native courts.

[2] The Sapta Ṛishis, Marichi, Atri, An-giras, Pulastya, Pulaha, Kratu, and Vasishta, who shine in the heavens as the seven stars of Ursa Major.

[3] Plate LXXX. Artists: Múkúnd and Farokh Chela. The fat *sanyási*, or devotee, and the sages all carry pots for water.

in the sky among the gods, who beheld the battle which ensued. Meghavarna and his companions were successful.[1]

Bhíma and Vrisha-Ketu, son of Karna, fought with Yuvanaswa and his forces, whom they overcame. Bhíma exerted his vast strength and destroyed the enemy by hurling their own elephants upon them.[2] When peace was restored the King accompanied the heroes with his queen and all his courtiers to the city of Hastinápur, where Yudhishṭhira received them with great rejoicing.[3]

It was determined to invite Kṛishṇa, who had retired to Dwáráka, to see the horse set free before the sacrifice, and Bhíma left Hastinápur for this purpose. He travelled with great haste and reached the famous city by the sea, worn out with fatigue and very hungry. He passed through the outer gates and came to the apartment in which Kṛishṇa and his wife, Satyabhama, were dining. Kṛishṇa knew he was near and by way of a joke ordered one of the women to shut the door and to refuse Bhíma admittance. The hungry hero is represented as being nearly driven mad with the sweet savour of the food, and as being on the point of succumbing, when his friend, thinking he had secured enough amusement, let him in and satisfied his wants.[4]

There are several contests of this kind between Kṛishṇa and Bhíma, the relation of which always affords much pleasure to a Hindu audience.

Kṛishṇa and his family returned with Bhíma to Hastinápur. Bhíma went on in front and told Yudhishṭhira that his guests were on the way, and orders were given to make suitable preparations for their reception.

The King sat on his throne with Arjuna behind him, while Bhíma as minister stood beside his brother, and all awaited the approach of their great friend and ally.[5] Kṛishṇa was received by Yudhishṭhira and his court, and the ladies were conducted to the zenana and heartily welcomed there by Draupadí and all her companions.[6] Kṛishṇa afterwards visited them, and at their earnest request Yudhishṭhira and he consented to allow Dhaumya, the priest, to bring the white horse into the zenana, that they might see it; but unfortunately on the way Anusál, the younger brother of Salwa, whom Kṛishṇa had killed at Dwáráka, succeeded in carrying it off.[6]

The Pándavas, Pradyumna, and even Kṛishṇa, who was much ashamed that the horse had been taken away while on its way to his queens, were at first overcome. Vrisha-Ketu, Karna's son, however, was more successful and brought Anusál alive as a prisoner to Yudhishṭhira and Kṛishṇa, who pardoned him.[7]

All were now happy and were entertained in most princely style by the King. The Razm Námah artists have pourtrayed a great feast given to Kṛishṇa and King Yuvanaswa. They have succeeded in giving a very good idea of Indian life in high places.[8]

[1] Plate LXXXI. Artists: Kánha and Basáwan. The architecture is peculiar, especially the gate pyramid, or *gopura*, and the Tartar-like towers. The conventional clouds are interesting with reference to the origin of the cloud pattern in carpets (Chapter XVI., vol. i.)

[2] Plate LXXXII. Artists: Lál and Mádho I.

[3] Plate LXXXIII. Artists: Rámdás and Lál. Note the piebald horse in front, a favourite colour, which when accompanied by pink eyes and tail, and hoofs stained with *henna*, (Lawsonia inermis) makes a noble steed for a *preux chevalier*. The horse is adorned with garlands like one decked for the *dahsahra*, or war festival. An attendant waves the *chamara* and holds the umbrella—the symbols of royalty—over the prince. Music is sounded; in short, all the signs of rejoicing peculiar to a triumphal entry are observed. The ceremony of meeting a prince a mile or more outside a town is known as the *istakbál* or *peshwai*. The distance varies with the rank of the guests.

[4] Plate LXXXIV. Artists: Jagjíwan and Basáwan. A door inlaid with ivory may be seen at in the Jeypore museum. It was taken from the old palace at Amber and was probably made at the time the picture was drawn.

The feast is nearly at an end, as one of the women brings forward a basket of garlands, which the host puts round the necks of his guests after they have dined. Another woman carries a basket of fruit covered over with a gauze cloth, which has been sealed before it left the kitchen to prevent the attendants touching it.

[5] Plate LXXXV. Artists: Tárá and Rámdás. While Yudhishṭhira is preparing for Kṛishṇa's reception a man arrives and indignantly informs him of the abduction of the horse. The courtiers show their astonishment in various ways: one bites his fingers; another throws up his arms. Bhíma is defiant as he stands while an attendant ties his points.

[6] Plate LXXXVI. Artists: Tárá and Rámdás.

[7] Plate LXXXVII. Artists: Lál and Paras. Most of the spears have a tuft of hair below the barb, a Tartar custom.

[8] Plate LXXXVIII. Artists: Daswant and Bhora. This illustration is an excellent and faithful one of present customs.

As soon as this great festival was concluded presents were distributed and honours accorded to all that were worthy of distinction. Yudhishṭhira and Draupadí were placed upon the throne and the horse was sent for. It was anointed with perfumes and richly adorned with trappings, and a golden plate was placed upon its forehead, on which was engraved an inscription to the effect that it was the horse intended for King Yudhishṭhira's sacrifice, and that all who saw it were to attend the *aswamedha* at the peril of being destroyed by Arjuna, who was following the animal with an army to protect it and assert the Rájá's universal sovereignty.[1] The horse was then set free, when alms were given to the poor, and Arjuna, Yuvanaswa, Anusál, Pradyumna, and their armies followed it.

The horse for an *aswamedha* wandered where it liked for a year. During the twelve months Yudhishṭhira's horse had twelve adventures, and Arjuna was obliged to fight in many cases on its behalf. In the Mahábhárata the twelve adventures are really as many wonderful legends connected with very remote countries, some of which the animal could not have possibly reached within the year. The horse first travelled to the south in the country of Malwa. The King Nildwája and his son, who barred the way, were at first defeated, but Agni, the god of fire, who had married a daughter of the Rájá, came to his assistance, and, although Arjuna shot arrows which produced water to quench his blazing darts, he did not give way until reminded of the service the Pándavas had formerly done him in his struggle with Indra.[2] The horse next struck against an enchanted rock (*bandparvat*), from which he could not be freed. Arjuna was much surprised, but the Brahmans who were by told him that the rock was a woman named Chandi, who had been cursed by her husband to remain in this condition until the arrival of the horse.

It appeared that, when a young girl, she was married to the saint, but had turned out a very disobedient wife. A friend had advised the holy man that when he wanted her to do a thing he should tell her not to do it, and that she would then do what he wished. He followed this counsel with success until one day when he directed his wife to throw the remains of a feast into the Ganges, whereupon she cast the food to the pigs and was consequently cursed. Arjuna freed her and restored her, now in a right state of mind, to her husband.[3]

In the third adventure the horse came to the city of Chitapur, where the people worshipped one god and men married only one wife. The Rájá determined to fight, and before leaving the city swore that anyone who failed to march out with him should be thrown into a cauldron of boiling oil.

Unfortunately his son Sadhanwa delayed for a few last words with his mother, wife, and sister, and the King was compelled to carry out his own rash vow. Sadhanwa, however, prayed to God and the oil became cold, so that he was unhurt, the gods themselves expressing their approval by showering down garlands from the sky.[4]

Sadhanwa, who was the King Hansadhwája's eldest son, afterwards fought with Arjuna and overcame him. Arjuna then remembered Kṛishṇa, who appeared before them, and the prince was slain by his own arrow, which fell and cut off his head before Kṛishṇa's feet.[5]

Suratha, Sadhanwa's younger brother, continued the struggle, but his chariot was upset and he was dragged from his seat with the tail of Hanúmán, which the deified monkey lengthened for the purpose. Arjuna then killed him.[6]

Mahadeo now intervened and peace was made between Arjuna and Hansadhwája.[7]

The horse next entered a pond in which he was changed into a mare. In a second pond he became a tiger, but Arjuna prayed and he resumed his proper form.[8] In the first tank Parvati used to pray when she was propitiating Shíva. A demon once interrupted her and she destroyed him,

[1] Plate LXXXIX. Artists : Lál and Múkúnd.
[2] Plate XC. Artist : Túlsí.
[3] Plate XCI. Artist : Jagan.
[4] Plate XCII. Artist : Khem Karan. When the gods are particularly pleased they shower flowers from heaven and celestial music sounds.
[5] Plate XCIII. Artists : Lál and Túlsí. The prince is slain by his own arrow in honour of Krishna.
[6] Plate XCIV. Artist : Mahesha.
[7] Goose Standard.
[8] Plate XCV. Artists : Anís and Jagjíwán. This episode is introduced merely to show the power of religious intercession.

at the same time foretelling that any living being who in future entered the water of the tank should become a female. The water of the second tank was cursed by a Brahman who had been attacked by a tiger there.

In the fifth adventure he came to a land of Amazons, whose queen, Paramita, mounted on an elephant and at the head of a large army of women, opposed Arjuna, but he had the good sense to obtain her countenance by promising her marriage as soon as the *aswamedha* was concluded. She therefore joined his ranks.[1]

The horse then came into a country where the trees produced as fruit men, women, and animals which lived but a day, and where the inhabitants were monsters with blanket ears, in which they wrapped themselves at night.[2]

By the advice of his Brahman minister, who wore a necklace of human heads, the wicked demon—who was called Begumdeo or Vibishána—fought with Arjuna, but was conquered. During the battle a she demon told the King that Hanúmán was one of Ráma's allies in the great war with Rávana, the King's brother, and offered to kill him, but was slain herself by that hero.[3] Arjuna and Vibishána fought together, and the latter by magical arts turned himself into a frightful serpent, but was killed, as the great Pándu was taught how to subdue him by a celebrated saint.[4] Great treasure was obtained on this occasion and the land was freed from its abominable oppressors.

In the seventh adventure the horse came to the country of Manipura, which was ruled by Vabhrú-váhana, the son borne to Arjuna by the Princess Chitrángadá during his exile. The people are represented as being all virtuous; there were no liars; the women were all obedient to their husbands, and the men were all brave. The Sanskrit language was spoken everywhere. In short, the general wealth and happiness led strangers to think this country a second Paradise.

The Rájá, finding his father was in charge of the horse, determined to offer the whole of his possessions to him, but Arjuna, predestined to be slain, denied that Vabhrú-váhana was his son, smote his head with his foot, and insulted him and his mother.[5] He taunted him with cowardice. The Rájá was therefore compelled to fight.

At this stage of the story in the Jaimini-Bhárata Aswamedha Janameyaja is represented as having asked Vaisampayana to narrate the history of Ráma's great sacrifice, which he consented to do. He said that after Síta had undergone so successfully the ordeal by fire she and her husband ruled in Ayodhyá for many years in all peace and happiness, but there came a time when Ráma heard that some of his subjects censured him. One of his servants told him that he overheard a washerman quarrelling with his wife, who said she would leave him. He replied that she might do so, but he was not great like Ráma, and therefore able to take back again a wife who had absconded. The words rankled in Ráma's breast; he therefore determined to abandon Síta, and ordered Lakshmana to take her into the forest and leave her there.

Lakshmana remonstrated in vain, and was compelled to take Síta to the woods, where he left her.[6]

The peerless queen took refuge in the hermitage of one of the sages, Válmíki, the narrator of the Rámáyana, and there soon brought forth two twin sons, Kusa or Kash and Lava, who grew up to be valiant warriors and noble youths.

Some time after this Ráma, now left alone, began to feel unhappy at having killed Rávana, the

[1] Plate XCVI. Artist unknown. Here Arjuna succumbs to the charms of woman. This episode as well as all those relating to the adventures of the horse are probably the invention of quite a modern author who had heard in some distorted fashion of the classical myths of Europe.

[2] Plate XCVII. Artist unknown. This plate has been chosen for a chromolithograph because of the beauty of the colouring and great and marvellous variety of expression of the characters.

[3] Plate XCVIII. Artist: Kánha.

[4] Plate XCIX. Artists: Kánha and Dárá. The demon can assume many forms.

[5] Plate C. Artists: Daswant and Miskinah. Whom the gods would destroy they first deprive of their senses. So it was with Arjuna. The reader may also be reminded of the stone in the vestibule of St. Mark's at Venice which marks the spot where Pope Alexander III. placed his foot on the head of the Emperor Frederick Barbarossa after he had been defeated by the Doge Sebastiano Ziani.

[6] Plate CI. Artists: Mahomed Sharíf and Kesho. In the foreground are seen the spotted deer (*chítal*) and the black antelope.

son of the Brahman Palastya, and therefore determined to perform an *aswamedha* to atone for the crime. A horse was procured, set free, and followed by an army under Satrughna, Ráma's brother. It wandered into the forest where Kusa and Lava dwelt, and was seized by the youths, who defended their spoil against all comers. At first Lava was carried off, but his brother came to his help and overcame one of Satrughna's great chiefs,[1] as well as Naga, the brother of the latter, whose head, on account of his heroism, Shíva took up and placed in his chaplet.[2] Kusa attacked Satrughna, who fell senseless in his car,[3] and was thus able to release Lava.

The news of his brother's defeat and the seizure of the horse was brought to Ráma while he was performing some of the preliminary ceremonies of the *aswamedha*;[4] he was greatly astonished, and told Lakshmana to do his utmost to recover the animal and punish the offenders. It was all in vain. Kálajita, Lakshmana's general, was killed and he himself wounded.[5] Lava was surrounded by Ráma's army, but his brother Kusa performed prodigies of valour,[6] and once again Ráma had the mortification of hearing that his forces were defeated.

Bharata, Ráma's brother, and Hanúmán, who led the troops of the King, when next they were matched against the young heroes were both wounded[7] and taken prisoners, together with Jambávat, the ruler of the bears. Kusa led away Jambávat, and Lava conducted Hanúmán before Síta, and finally Ráma himself appeared, and the whole mystery was revealed.[8] The dead were restored to life by the prayers of Síta and Válmíki, and the youths reconciled to their father, who was able to finish his sacrifice in peace.

The history now reverts to the struggle at Manipura between Arjuna and his son.

Vabhrú-váhana seized the horse and killed Vrisha-Ketu, son of Karna,[9] and Arjuna,[10] who came to its release.

When Arjuna died the princess Chitrángada was greatly distressed, as also Ulúpí, the daughter of Vasúki, the serpent lord, another of the wives married by the great Pándu in his exile, but now resident at Manipura.

The latter recollected that the serpents possessed a jewel which could restore Arjuna to life, and sent to the lower world for it; but although Seshanága, the great thousand-headed snake on which Vishnu reclines, advised that the gem should be given up, he was overruled, as the owners feared it would not be returned.

Vabhrú-váhana therefore proceeded to the nether world with an army and fought the serpents, whom he overcame by shooting arrows which produced pea fowl, ichneumons, ferrets, and ants, their natural enemies. He was also aided by their great foe Garúda, the vulture king and vehicle of Vishnu.[11] The serpents now gave up the jewel, and Seshanága himself bore it to the battle field. Kṛishṇa, Bhíma, Kuntí, and other ladies were also present, having been conveyed thither on the back of the bird Garúda.[12] There was some delay in finding Arjuna's head, but this difficulty was overcome; it was united to the body, and on the application of the gem by Seshanága the hero was restored to life and reconciled to his son.[13] Vrisha-Ketu and other slain heroes were also healed.

[1] Plate CII. Artist: Nánwá.

[2] Plate CIII. Artist: Mádho I. It was considered an honour to have the head of an hero placed in Shíva's necklace.

[3] Plate CIV. Artists: Mahomed Sharíf and Banswári.

[4] Plate CV. Artists: Mahomed Sharíf and Banswári.

[5] Plate CVI. Artists: Manu and Basáwan.

[6] Plate CVII. Artists: Unknown.

[7] Plate CVIII. Artists: Daswant and Bhagwán.

[8] Plate CIX. Artists: Lál and Paras.

[9] Plate CX. Artists: Lál and Chatarbhúj.

[10] Plate CXI. Artists: Lál and Bhagwán. When anyone of great importance is to be slain, an unusual weapon must be used. The Jeypore archers still make crescentic-pointed arrows.

[11] Plate CXII. Artists: Basáwan and Túlsí I. Fortunately the snake has many enemies, and the principal are represented here, especially the peacock and mongoose or ichneumon.

[12] Plate CXIII. Artists: Mádho and Basáwan. At the top of the picture are seen the robbers who stole the herd of Arjuna.

[13] Plate CXIV. Artists: Lál and Mahesh Nárayan. Seshanága was the great serpent of infinity with a thousand heads, the vehicle of Vishnu—the preserving god—of whom Kṛishṇa was an incarnation. Shíva, Brahma, and Vishnu shower down flowers from the sky. The clouds are here, contrary to the usual rule, painted as in nature.

The horse reached the country of King Mewaradhwaja, who was also performing an *aswa-medha*, and had despatched his horse in charge of Rájá Támradhwaja, his son. When the two animals met they fought together, and as Támradhwaja seized the one which belonged to the Pándavas a struggle arose between the two armies, which continued for seven days. In the course of the battle the King threw Arjuna's chariot into the air, where it would have been dashed to pieces had not Kṛishṇa caught it.[1] The horses were taken into the city.

When King Mewaradhwaja heard what his son had done he was displeased, and warned him not to fight against Krishna and Arjuna. Next day he did not appear in the field. Kṛishṇa and Arjuna therefore went into the city, disguised as Brahmans, to reconnoitre. They passed into the palace and told the King that a tiger had conveyed away the son of Kṛishṇa, and could only be appeased by being given half the body of the Rájá's son—a boon which a Kshatriya would hardly deny to a Brahman. The King, however, agreed to sacrifice himself, and directed his wife and son to saw him in two; but Kṛishṇa, perceiving a tear in the victim's left eye, stopped the sacrifice, as the offering was an unwilling one. The King explained that the tear fell because both sides were not considered worthy of the Brahman's acceptance, which so pleased Krishna that he put an end to the proceedings and told them who he was.[2]

The horse was at once liberated, and travelled to the dominions of Viravarman, the son-in-law of Yáma, Regent of Death, Rájá of Sarasvatu, who detained it. During the battle which followed the King carried away Arjuna's car into the air; but Hanúmán coiled his tail round the chariot of Viravarman and upset it. The Rájá struck him in the breast, and so the struggle continued until he was overcome and compelled to own the Pándavas as conquerors.[3]

When the horse arrived in the country of Chandrahása, Rájá of Kotewal, somewhere near the modern Gwalior, the sage Nárada related the following story of the early life of that prince :—

STORY OF CHANDRAHÁSA AND BIKHYA.

In the furthest extremity of the Dekhan there lived a Rájá who was overcome by his enemies and slain. His wife became *sati*, and his only child was taken to the country of Kutuwal by a faithful nurse, who supported him for three years, and then died without revealing his origin. The boy lived on the charity of the country people. One day he wandered into the house of the Rájá's minister; but, as the astrologers observed something unusual about the child and foretold his future greatness, that official ordered some Chandálas, or low-caste men, to slay him. They, however, only abandoned him in the forest, where a dependent of the minister found him. The good man adopted the orphan and from that day prospered. The child, who was now called Chandrahása, or 'Moon-laughing,' grew into a handsome and valiant man, and delivered the people from rebels who had oppressed them. The minister told the King that one of his own followers had done this great service, but, jealous of his prosperity, went himself to inquire into the cause of the success of his dependent.

Before his departure his daughter had delicately hinted that she wished to marry, and the nature of the reply she received led her to think that her father favoured her wishes.

The minister soon discovered who Chandrahása was, and that to him his servant was indebted for his good fortune; and, as he feared that his schemes in favour of his own son Madana, whom he hoped the Rájá would adopt as his successor, would be risked if Chandra-

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[1] Plate CXV. Artists: Basáwan and Kánhá. Támradhwaja (Copper-banner) was also performing an *aswa-medha*, but he had to give up his horse to Arjuna.

[2] Plate CXVI. Artists: Lál and Bhagwán. This is a favourite picture subject. The country where the event is said to have happened is in the Jeypore State, not far from Hindown, where there is a tank called the Morságar, so named in honour of the Rájá of Rutnapura.

[3] Plate CXVII. Artists: Basáwan and Anís.

hása lived, he determined to get rid of him, and to this end wrote a letter to Madana, which he sent by the hand of his enemy.

Chandrahása took the letter to the capital, but, being very weary, tied up his horse in a garden in the suburbs of the town and fell asleep on the bank of a tank close by.

Now it happened that the garden belonged to the minister, and that Bikhya, his daughter, was refreshing herself there with the princess and her companions. Wandering apart from her friends, she saw a handsome young man asleep with a letter partly protruding from his pocket. She took the letter, and was surprised to find that it was from her father to her brother, and was to the following effect:—'The bearer is my *enemy*, and must be got rid of; so, without enquiring as to his lineage or name, at once give him poison.' Thinking it a pity that one so handsome should die, and believing her father wanted her to be married, she took the liberty of altering the meaning of the letter by changing the word 'shatru,' *enemy*, to 'mitra,' *friend*, and '*bikha*,' poison, to 'Bikhya,' her own name.[1] Chandrahása awoke and delivered the letter to Madana, who, although much astonished, at once carried out the order.

The minister arrived just as the marriage had concluded, and was congratulated by his friends, much to his annoyance.[2] He was extremely indignant, but when the letter was produced thought fit to disguise his resentment and dispose of his enemy in another way.

He told Chandrahása that it was the custom of his family that all who married into it should present a golden cup containing incense to the goddess Dúrga, and hired men to assassinate him in the temple. In the meantime the Rájá had decided to abdicate, and hearing so much in favour of Chandrahása, determined to nominate him as his successor. He was not aware that the minister had returned, and therefore sent to Madana instructions to order Chandrahása to go at once to the palace. Madana found his brother-in-law on the way to the temple, and undertook his duty for him, in order that he might go before the Rájá. The assassins slew Madana and the orphan was placed on the throne. The minister, finding all his schemes turn against him, killed himself by the body of his son; but Chandrahása, as soon as he learned what had occurred, went to the temple and prayed to the goddess Chandrika, afflicting himself until he became a shadow, so that the deity granted him the boon of the restoration to life of his new relations.[3]

This adventure appears to have been only introduced for the sake of the story.

In the next adventure the horse passed the northern mountain and entered the sea, and, at the word of a sage who had sat on an island during the duration of many worlds, it came from the waters and wandered on to the city of the son of Jayadratha, the abductor of Draupadí, where the king swooned from fear of Arjuna's name, but was restored to his senses by Kṛishṇa.

The twelfth adventure is the triumphant return to Hastinápur, where Yudhishṭhira was found sitting dressed in a deer's skin on the shore of the Ganges.

The conqueror was, however, received more formally by the King and populace.

Kṛishṇa and all the chieftains of the family went out to meet Arjuna, accompanied by the whole people, with all the pomp and grandeur of Eastern state. The walls were decorated, the streets watered; music played, and garlands were showered down upon the heroes and their train.

A long description of the *aswamedha* follows. A golden throne was set up on a high place for Rájá Dhṛitaráshṭra and another near it for Yudhishṭhira, while the great chiefs were seated

[1] Plate CXVIII. Artists: Tárá and Túlsí. This charming garden scene has been selected to present in colour to show how well the old Moghul artists could depict domestic scenes.

[2] Plate CXIX. Artists: Mádho and Lál. The marriage is performed under a canopy, or *shamiánah*. The bride and bridegroom hold cocoa nuts and plantains are at hand, both symbols of fruitfulness. Garlands or wreaths of leaves of the *Poinsettia pulcherrima* are hung over the doors and music plays. All are happy except the father, who, however, listens as his own letter is read to him, in which the order for marriage is given.

[3] Plate CXX. Artists: Basáwan and Chitra. Note the screw pine tree (*Pandanus odoratissimus*), or *keora*, behind the goddess. The Hindu temple is made to take a somewhat Saracenic form. The goddess is Parvati or Dúrga, the wife or essence of Shíva.

close by. The Rájá and Draupadí bathed themselves, and the former ploughed a space with a golden plough, which his train sowed with every kind of grain that grew in the country. Prayers were recited, and the sacrificial ground paved with golden bricks and covered with a roof supported on eight golden pillars. Eight pits were dug for the *homa*, which was composed of milk, curds, and clarified butter, and all kinds of food and herbs were added to it.

A procession of rájás and their wives now brought water from the Ganges, and, after the sacrificial fires were lit and the *homa* poured upon them in ladles, they emptied the contents of their pitchers upon Yudhishṭhira's head.[1] The horse was brought, and, after water had also been thrown over him he said he was about to rise to the highest heavens.

His head was then cut off by Bhíma, and it ascended to the heaven of Brahma.[2] The body was opened and the flesh cast on the fires.

The sacrifice concluded with the presentation of gifts to the Brahmans and rájás.

When Kṛishṇa was on his way to Dwáraká before the *aswamedha* he passed through the country of Márwár. He met Utanka, a celebrated *muni*, or saint, of great sanctity, who, on hearing the story of the war, was about to curse him for having destroyed the Kurus; but when Kṛishṇa explained his divine nature the wrath of the sage was averted and he asked for some *amrita*, or immortal food.

King Indra, who had charge of the *amrita*, at Kṛishṇa's request appeared in the form of a low-caste Chandála with his dogs, and offered some of the wonder-working fluid to Utanka, who refused to take it from the hand of such a low person.[3]

Kṛishṇa appeared in his form as Chatarbhúj, or the four-armed god, admonished the sage, and caused a peculiar cloud to appear, which brought forth abundant rain. The peculiar cloud, which to this day is the harbinger of rain in the desert land of western Márwár or Jodhpore, is known as 'Utanka megha,' or in Hindi 'Utank bádali,' the cloud of Utanka.

The reason why Utanka wished to curse Kṛishṇa was that he hoped to obtain the help of Indra in recovering some earrings which he had brought for his spiritual teacher's wife. They had been given to him by the queen of Sheodás, King of Ayodhyá, but on the way had been stolen by some snakes or Nágás, who had taken them to Patál, the lower world.

Indra helped to get Utanka down to Patál, where Agni appeared in the shape of a horse of fire and blinded the snakes, who restored the gems to their rightful owner.[4]

When Kṛishṇa reached Dwáraká he told the history of the war to his father, Vasudeva, and at first concealed from him the death of Abhimanyu; but Subhadra found it out, and to soothe their grief Kṛishṇa foretold the birth of a child to Uttará, the wife of the departed prince.

In due time the child '*Parikshit*' was born, but he was dead; for after Aswatthámán had killed the sons of Draupadí he was pursued by the Pándavas, who found him in the act of discharging an arrow which would slay their other grandchildren, though yet unborn. This arrow now took effect, but Kṛishṇa was able by pronouncing a few words to restore it to life, to become hereafter the King of Hastinápur.[5]

[1] Plate CXXI. Artists: Basáwan and Kánhá. The queens and royal princesses carry the water vessels from the river.

[2] Plate CXXII. Artists: Basáwan and Kánhá. Observe the head of the horse, which has ascended to the heaven of Brahma.

[3] Plate CXXIII. Artists: Lál and Sankaran. The saint is taught that even the hand of a low-caste man can be made worthy of holding the immortal food.

[4] Plate CXXIV. Artists: Basáwan and Miskínah. Here we have snakes of several kinds, but chiefly the cobra di capello (*Naja tripudians*).

[5] Plate CXXV. Artists: Múkúnd and Lál. Garlands of leaves are suspended in token of rejoicing. Gifts are distributed to the Brahmans and the poor, but the child is born dead, slain by the wondrous arrow of Aswatthámán, which destroyed infants yet unborn.

The females are preparing spiced drinks for the mother, while one woman is warming her hands over a brasier of charcoal (*angethi*), so that she may without injury shampoo or rub the patient.

FIFTEENTH BOOK.

ÁSRAMA VÁSIKA PARVA.

IN the fifteenth book, or Ásrama Vásika Parva, it is narrated how Dhṛitaráshṭra and the Pándavas lived for a time happily together at Hastinápur, but there was always an unfriendly feeling between Bhíma and the old monarch, who could never forgive the former the prominent and somewhat unfair part he took in slaying his sons. He therefore, after a time, retired with his wife and Kuntí to the forest, where they dwelt in a hermitage on the banks of the Ganges.

The Pándavas visited their relatives, and while with them the sage Vyása consoled the party by calling up from the Ganges the ghosts of all who were slain in the great war. As soon as the sun was set he prayed, and cried out the names of the departed one by one. Immediately the water began to boil and foam ; then, amidst a mighty sound of music, the dead warriors rose up in full armour, seated in their chariots, appearing in great glory and beauty, friend and foe conversing amicably together, while bards and singing men and women rehearsed their praises. They conversed with the living until the dawn, when the dead returned into the stream, but Vyása permitted their widows to accompany them.[1]

The Pándavas now went to their homes, and soon afterwards Dhṛitaráshṭra and his party perished in a forest fire.

SIXTEENTH BOOK.

MAUSALA PARVA.

THE Pándavas were disturbed by fearful omens, portending they knew not what, but in due time the alarming event they feared took place : it was no less than the destruction of Dwáraká and the race of Kṛishṇa, the story of which fills up the sixteenth book, or Mausala Parva.

Three Brahman sages, who were insulted by some men of the race of Kṛishṇa, were cursed by them. They said that Sámba, his son, would bring forth an iron club with which they should destroy each other, while Kṛishṇa and his brother Balaráma should also die.

The club was produced, but ground to powder and the dust thrown into the sea, whence, however, it floated to land and sprang up as grass on the shore.

Shortly afterwards, at a great feast, the Andhakas and Yádavas (race of Kṛishṇa) drank wine, the use of which had been forbidden. Balaráma and Kritavarman sat on one side of Kṛishṇa and Sátyaki and others on the other. Sátyaki taunted Kritavarman for slaying the sleeping Pándavas, which led to a quarrel in which Sátyaki cut off the head of the latter.[2] The fight now became general and ended in all being slain, for weapons were ready in the grass that had sprung from the iron powder, and which now, in the hands of the combatants, became clubs.[3]

[1] Plates CXXVI and CXXVII. Artists : Basáwan and Chatarbhúj. The elephant drivers (*maháwats*) at the top of the picture hold goads of iron (*ankas.*)

[2] Plate CXXVIII. Artist : Bhagwán.

[3] Plate CXXIX. Artist : Bhagwán. The reeds turn to clubs, as foretold by the sages, and brother kills brother and friend kills friend.

Kṛishṇa sent to Hastinápur begging Arjuna to come to take charge of the women. He left Balaráma under a tree and hastened to Dwáraká to his father, to beg him to take care of his family until his friend's arrival.

When he returned to Balaráma he found him dead and a huge, many-headed serpent emerging from his mouth and entering the sea, where it was welcomed by Vasúkí and Takshaka with many other renowned snakes.[1] Balaráma was said to be an incarnation of the great thousand-headed snake, Seshanága, whom the Hindus look upon as the supporter of the world.

The weary Kṛishṇa, while reclining in deep meditation in the forest, was shot in the foot by Jará a Bhíl, who mistook him for game.[2] Kṛishṇa, like Achilles, was only vulnerable in this spot. The point of the arrow was said to have been formed of a part of the famous club which escaped destruction.

Arjuna soon afterwards arrived, and, after burning the dead, took away the remaining population to the neighbourhood of Hastinápur. Dwáraká then became submerged in the ocean. On the road many of the survivors were killed by freebooters, as Arjuna had lost much of his strength and could not protect them as of old.

SEVENTEENTH BOOK.

MAHÁPRASTHANIKA PARVA.

AND

EIGHTEENTH BOOK.

SWARGA-ROHANIKA PARVA.

THE seventeenth and eighteenth books, called Mahápraṣthanika Parva and Swarga-rohanika Parva, narrate the renunciation of their kingdom by the Pándavas and their journey to the heaven of Indra in Mount Meru. They instal Parikshit as King of Hastinápur and Yuyatsu, son of Dhṛitaráshṭra, as Rájá of Indraprastha, and then with Draupadí and a dog retire to the forest, wandering on with their faces to the east, 'their hearts yearning for union with the infinite.'

First Drapuadí lost hold of her high hope and fell, and one by one the others, save Yudhishṭhira and the dog, who were met at last by Indra himself, who wished to take the King to heaven, telling him that his brothers and Draupadí were there, but Yudhishṭhira refused to go without his dog. This difficulty was got over, however, as the dog turned out to be his own father, or the King of Justice, in disguise, who now assumed his proper form and, praising him for his constancy, accompanied him to heaven.

Yudhishthira could not be satisfied, as, although he found the Kauravas, the Pándavas were nowhere to be seen.

An angel, therefore, accompanied him across the River of Death to the hell where his brothers were supposed to be. In another place it is stated that he was condemned to go to this hell

[1] Plate CXXX. Artist: Basáwan. The artist has well represented the gloomy solitude of the forest.

[2] Plate CXXXI. Artist: Múkúnd. Brahma and Shíva look on from above. Vishnu is absent, for he is incarnate as Kṛishṇa. Indra is also in the sky with another deity. Rays of glory emanate from the dying Kṛishṇa.

because he once told a lie—that is, when Drona was deceived into thinking his son dead. This awful hell is shown in Plates CXXXII. and CXXXIII.[1] The voices of his brothers begging relief reach him, and he asks to be allowed to remain with them, and now discovers that the whole scene was illusion invented to test him to the utmost. His trials are over, and in the true heaven he is reunited to all he loved and attains the rest denied him on earth.

The writer may fitly conclude this brief epitome of the Mahábhárata by transcribing, with the author's kind permission, a few verses from the 'Indian Idylls' of Mr. Edwin Arnold, C.S.I., in the hope that others will be encouraged to study the whole of his graphic and beautiful versions of many of the episodes in the great Indian epic.

The hell to which Yudhishṭhira was led is thus portrayed :—

An angel was sent

To guide the King there where his kinsmen were.
So wended these, the holy angel first,
And in his steps the King, close following,
Together passed they through the gates of pearl,
Together heard them close ; then to the left
Descending,—by a path evil and dark,
Hard to be traversed, rugged,—entered they
The Sinners' Road. The tread of sinful feet
Matted the thick thorns carpeting its slope ;
The smell of sin hung foul on them ; the mire
About their roots was trampled filth of flesh
Horrid with rottenness, and splashed with gore,
Curdled in crimson puddles ; where there buzzed
And sucked and settled creatures of the swamp,
Hideous in wing and sting, gnat clouds and flies,
With moths, toads, newts, and snakes, red-gulleted,
And livid, loathsome worms, writhing in slime
Forth from skull-holes and scalps and tumbled bones.
A burning forest shut the roadside in
On either hand, and 'mid its crackling boughs
Perched ghastly birds, or flapped amongst the flames,—
Vultures and kites and crows,—with brazen plumes
And beaks of iron ; and these grisly fowl
Screamed to the shrieks of *Prets*,—lean, famished ghosts,
Featureless, eyeless, having pin-point mouths,
Hungering, but hard to fill,—all swooping down
To gorge upon the meat of wicked ones ;
Whereof the limbs disparted, trunks and heads,
Offal and marrow, littered all the way.
By such a path the King passed, sore afeared
If he had known of fear, for the air stank
With carrion stench, sickly to breathe ; and lo !
Presently 'thwart the pathway foamed a flood
Of boiling waves, rolling down corpses. This
They crossed, and then the Asipatra wood
Spread black in sight, whereof the undergrowth
Was sword-blades, spitting, every blade some wretch ;
All around poison trees ; and next to this,
Strewn deep with fiery sands, an awful waste,
Wherethrough the wicked toiled with blistering feet,
'Midst rocks of brass, red hot, which scorched, and pools
Of bubbling pitch that gulfed them.

The King was horror-struck, yet would he not abandon the 'poor souls unknown,' but told the angel to return to those he served, and to tell them that he would bide in hell with those he loved.

When the message reached the gods they came down—

Pure as the white stars sweeping through the sky,
And brighter than their brilliance—look ! hell's shades
Melted before them ; warm gleams drowned the gloom ;
Soft, lovely scenes rolled over the ill sights ;
Peace calmed the cries of torment ; in its bed
The boiling river shrank, quiet and clear ;
The Asipatra Vana—awful wood !—
Blossomed with colours ; all those cruel blades,
And dreadful rocks, and piteous shattered wreck
Of writhing bodies, where the King had passed,
Vanished as dreams fade.

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[1] Plates CXXXII. and CXXXIII. Artist : Múkúnd. The calm, benignant countenance of the heavenly messenger and the noble but horrified expression on the King's face are powerfully contrasted. The wonderful conception of the poet has been faithfully rendered by the artist, whose imagination has run riot in depicting every possible form of torture.

SUPPLEMENTARY BOOK.

KHILA HARIVANSA PARVA.

THE Khila Harivansa Parva, or nineteenth and supplementary book, contains the history of Kṛishṇa and his family, and of the creation of the world and all creatures, of the different incarnations of Vishnu, and of the future condition of the earth.

Vaisampayana narrated this history in order that Janamejaya might be fully acquainted with the deeds of his ancestors and relations.

Kṛishṇa, the Indian Apollo, is usually recognised as the ninth incarnation of Vishnu, the preserving member of the Hindu triad, who appeared to revive the worship of that deity. Some authorities have seen in the history of this hero a connection with the Gospel account of the life of Christ, and there is in many respects a remarkable resemblance, though there are quite as many points of divergence between the two narratives.

As Kṛishṇa is the popular god of the women and of many important Hindu sects, the stories of his life are largely read, especially in the Prem Ságar and other popular versions of the tenth chapter of the Bhágavat Puráṇa.

Kṛishṇa, the reputed son of Nanda, the cowherd, and Yasodhá, his wife, was, so the world believed, born at Brindabun, on the left bank of the Jumna. In reality he was the son of Vasudeva and Devaki, relations of Kansa, the tyrant and usurping King of Mathurá, on the opposite side of the river, who had determined to slay Vasudeva's male children, as it had been foretold that he should be destroyed by a son of his. When Kṛishṇa was born his father took him across the Jumna and changed him for the daughter of the cowherd.

Kṛishṇa's life amongst the cowherds is described at length; how at times he amuses himself by playing pranks of all kinds with the children, but occasionally, in his divine character, astonishes them by destroying demons sent to kill him. Kṛishṇa objected to the worship of Indra, which the cowherds followed, and advised that they should pay their adoration to Govardhan, the spirit of the mountain.

The king of the celestials, angry at their change of worship, tried to destroy the impious peasants by a fearful storm, but Kṛishṇa protected them by making the mountain red hot and raising it on his little finger like an umbrella.[1]

Amongst the demons sent by Kansa was Kesí, a large and terrible horse, whom Kṛishṇa killed by thrusting his arm down his throat.[2]

Now Rájá Kansa performed a great sacrifice to Shíva, at which Kṛishṇa, his elder brother Balaráma, and the cowherds attended. They first beat the royal washerman, helped themselves to the King's clothing, and proceeded to the palace, where Kṛishṇa bent the great bow of Shíva, which hung at the gate, and slew the warders with many men the Rájá sent against them.

The brothers also killed the royal elephant and the state wrestlers, and at last Kṛishṇa and the King had a fearful combat, in which the latter was dragged down by the hair and killed.[3]

The people wished to place Kṛishṇa upon the throne, but he gave the crown to the old Rájá Ugrasena.

The father-in-law of Kansa, Jarásindhu, King of Magadha, came to punish the conqueror. He

[1] Plate CXXXIV. Artist: Paras. Contrast the storm above with the peace below, where the females still churn their cream and the peasants work undisturbed.

[2] Plate CXXXV. Artist: Thirpál.

[3] Plate CXXXVI. Artist: Unknown.

was many times defeated, but Nárada, the sage, induced Kaliyáman, the Regent of Death, who had been promised that he should never be slain by any of the Yádavas, to come to his help with a huge army of barbarians. Kṛishṇa secured Kaliyáman's death by flying before him to the cave where Rájá Muchkúnd, of the race of Ishwáku, slept. When Kaliyáman entered the cave he woke the King and was burnt to ashes by his glance. Kṛishṇa and Balaráma returned to Mathura to fight with Jarásindhu, and when the battle was going against them ascended the mountain Gautama.[1] Their enemies burnt the woods on its slopes, hoping to kill the heroes, but they escaped to Dwáraká, which Viswakarma, the architect of heaven, built on the western sea coast for Kṛishṇa—on the quoit Sudarsāna. The people had already been removed with all their goods and treasures to this safe retreat.[3] Balaráma, who is always represented as fighting with a plough and pestle, slew a host of his enemies before withdrawing.

In the Prem Ságar, as well as in the supplementary chapter of the Mahábhárata, many of the adventures are narrated of Kṛishṇa and his family while they resided at Dwáraká. There is a long account of the marriage of Balaráma to Rewatí and of the abduction by Kṛishṇa of Rukminí, who had been bethrothed to Sisupál Rájá, of Chanderí, the king who was afterwards killed at the Rájásuya of Yudhishṭhira.[4] Balaráma defeated the injured prince and his ally Jarásindhu, and his brother bore away Rukminí and married her. Kṛishṇa had not been formally made an anointed prince; it was therefore decided to perform the ceremony, to enable him to take his proper place at Rukminí's *swayámvar*. This was done by Rája Krita-Konshika in an assembly of kings.[2]

A famous history is narrated of a combat between Indra, King of Swarga, or Heaven, and Kṛishṇa. Satyabháma, one of Kṛishṇa's wives, was angry because he gave Rukminí a flower of the Kalpa tree (Parijata), which grew in heaven and endowed its possessor with the power of obtaining all his wishes. It had been presented to him by Nárada, the sage. He promised to give her one also, but Nárada found that Indra would not grant the boon, as the tree belonged to the gods. Kṛishṇa determined that he would have the tree, the very sight of which made old people young and restored the blind their sight. He therefore mounted on Garúda and made war against Indra, who, seated on his renowned elephant Airavata, pierced the sacred bird with many arrows, but had to withdraw from the conflict and yield up the tree, which Kṛishṇa presented to Satyabháma, who bound the neck of her divine husband to it with a garland of flowers.[5] It remained in Dwáraká a year and was then restored to heaven by Kṛishṇa.

At the suggestion of Nárada, the sage, Nikumbha, a demon, came to fight with Kṛishṇa, but was defeated and slain.[6]

Janamejaya asked Vaisampayana to tell him the story of the death of Andhaka. Kṛishṇa killed the sons of Ditis, who obtained from Kasyapa the boon of having other children whom the deities could not slay. From her was descended the Asúra Andhaka, who oppressed the world. The holy saints thought of killing him, but were told that Mahadeo alone could do so. Nárada obtained some flowers of the Parijata tree from the garden on the Mandara mountain and permitted Andhaka to smell them, who was so pleased that he determined to get some also, and so exposed himself to the wrath of Mahadeo, who dwelt on the mountain and slew him with his trident.[7]

Vaisampayana next narrated the history of the Asura Vajranabha, who obtained from Brahma as a great boon the sovereignty of the three worlds. Kṛishṇa promised Indra that he would kill his foe, and by stratagem induced his daughter to fall in love with his own son, Pradyumna, an incarnation of Káma or Kámdeo, the Hindu god of love. Pradyumna visited her, obtaining

[1] Plate CXXXVII. Artist: Farokh Chela. Balaráma here does most of the fighting.

[2] Plate CXXXVIII. Artist: Mádho I.

[3] Plates CXXXIX. and CXL. Artists: Unknown. The washerman is shown working in peace, to indicate that the people of Mathura found themselves in Dwáraká without even knowing that they had been moved so far.

[4] Plate IX.

[5] Plate CXLI. Artist: Múkúnd.

[6] Plate CXLII. Artist: Túlsí.

[7] Plate CXLIII. Artist: Thirpál. Shíva uses his own weapon, the trident, on which Benares is said to be upheld.

admittance as a bee in a garland. He and other Yádavas fought with her father and slew him with Kṛishṇa's discus.[1]

The story of Pradyumna's birth is interesting. He was born to Rukminí, the wife of Kṛishṇa, but was in truth an incarnation of Kámdeo, god of love, who had been burnt to ashes by Shíva for disturbing him while sitting in meditation. King Sámbhar, whose destroyer it was foretold the infant should be, carried him away and cast him into the sea, where a fish swallowed him. The fish was caught and opened in King Sámbhar's kitchen by Rati, Cupid's wife, who dwelt there in disguise. She recognised the boy as her husband, and carefully brought him up until he grew strong enough to fight and overcome Sámbhar.[2]

After Sámbhar's death he and Rati went to Dwáraká, where in due time they had a son named Annirúdha, who was married to Usha, daughter of Banasúr, a powerful worshipper of Shíva, who had granted him great strength and the empire of the world.

Usha and Annirúdha were brought together by the power of a female friend of the former. Banasúr discovered the intrigue and imprisoned the youth, to whose rescue hastened Kṛishṇa, Balaráma, and their armies.

Shíva came to the help of his worshipper, but, after reflecting that a combat between himself and Kṛishṇa would involve the destruction of the universe, he made Banasúr, all of whose thousand arms except four had been cut off, implore mercy of the god, which he obtained on giving up Annirúdha and Usha.[3]

Three of the great incarnations of Vishnu, which appeared at critical times to relieve humanity, are fully described in the last section of the Khila Harivansa Parva.

Rájá Bali, or Mahá-bali, sovereign of Mahá-balipura, by the power of his austerities obtained the dominion of the three worlds, but, becoming proud, omitted to pay proper respect to the deities.[4]

Vishnu determined to humble him, and became incarnate as a *vámana*, or dwarf. He asked the King, who was renowned for his charity, to give him as much land as he could cover in three paces. The boon being granted, Vishnu expanded himself to a huge size, and with the first step covered the heavens and with the second the earth. He refrained from taking the third over Pátála, or the lower world, on account of the virtues of the King, who was left that region to rule.

According to another version Vishnu took the three steps, and was about to take another, when the Rájá so pleased him by offering up himself and his wife that the god—Tri-vikrama Vishnu—restored the nether regions to his care.[5]

[1] Plate CXLIV. Artists: Lál and Chatarbhúj.

[2] Plate CXLV. Artists: Khem Karan and Basáwan.

[3] Plate CXLVI. Artist: Túlsí I.

[4] CXLVII. Artist: Unknown. Below are seen the materials of Bali's sacrifice.

[5] CXLVIII. This plate is a facsimile of the last page of the Razm Námah. Dr. Rieu has kindly written as follows:—1. The earliest Arzdidah, as far as I can see, is in the right hand corner at the bottom, just over the seal of Muhibb Ali. It is dated 24 Ardibihisht Anno 40 (of Akbar = A. H. 1003). 2. Then comes another written slantingly on the right of it, dated 5 Amardád A. 42, signed Bahádur Chela. 3. The next is at the left hand corner, bottom, dated 5 Ardibihisht A. 43, and signed Khwájah Inayat-ullah. On the opposite corner, and inside the inner margin, is one which must be about the same time. It is dated 5 Amardád Máh Iláhí (but without year), and signed Bahádúr the Librarian, the same as in No. 2. Just below it is a note of transfer to Ináyat-ullah, the same as in No. 3. The other Arzdidah, dated Azar A. 8, 1 Khordád A. 1, 20 Shahvidar A. 7, 21 Di A. 17, may be referred either to Jehángir or Sháhjehán. The latest of all is by the seal of Arshad Khán servant of Sháh 'Alam. It is dated A. 1 = A. H. 1119.

APPENDIX I.

1. *Signification of a few of the names of the leading characters in the Mahábhárata.*

Bhíshma	Terrible, so called on account of his awful vow of celibacy and abandonment of the kingdom.
Vyása	Distributing or Arranging.
Dhṛitaṛáshṭra . . .	One who holds firm the kingdom.
Yudhishṭhira . . .	Steady in battle.
Bhíma	Dreadful.
Arjuna	White, clear, the colour of day. Upright.
Nakula	Coloured, like the ichneumon.
Sahadeva . . .	Like a god. Divine.
Draupadí	A pillar of wood ; born from the pillar in a sacrifice.
Duryodhana . . .	Difficult to be conquered.
Duhsásana . . .	Intractable.
Dṛishtadyumna . .	Bold and splendid.
Ráma	Rejoicing ; pleasing.
Síta	A furrow ; born from a furrow.
Dasaratha . . .	Having ten chariots.
Lakshmana . . .	Prosperous.
Bharata	Supported.
Kṛishṇa	Black ; dark blue.
Támradwája . . .	Having a copper-coloured banner.
Hansadwája . . .	Having a goose standard.
Hanumat, Hanúmán .	Having large jaws.
Kuru-kshetra . . .	The field of the Kurus.

2. *The following were the symbols borne on the banners of some of the great chiefs.*

Bhíma	A standard with a lion on the top.
Arjuna	An ape, the deified Hanúman.
Duryodhana . . .	An elephant.
Karna	An elephant.
Kripa	A bull.
Vrishasena . . .	A peacock.
Madra	Síta.
Jarásandha . . .	A boar.
Somadatta . . .	The moon.
Pradyumna . . .	A crab.

3. *The following are some of the weapons mentioned in the Mahábhárata.*

Maces, ploughs, tridents, swords, nooses, darts, arrows which produced fire, water, &c.

APPENDIX II.

LIST OF AUTHORITIES CONSULTED IN COMPILING VOLUME IV.

'Le Mahábhárata.' Traduit en français par Hippolyte Fauche, Vols. I. to X. (to the end of the 'Karna Parva').

'The History of India from the Earliest Ages.' By J. Talboys Wheeler. Vol. I. compiled from a MS. translation in the Library of the Asiatic Society of Bengal.

Literal translation in manuscript of the bulk of the first fourteen sections of the Mahábhárata, with a complete index of the same. (Library of the India Office. Professor H. H. Wilson.)

'Indian Epic Poetry, with a full analysis of the Rámáyana, and of the leading story of the Mahábhárata.' By Monier Williams, M.A.

Mons. Foucaux's translations of eleven episodes of the Hitopadesa.
'Indian Idylls.' By Edwin Arnold, C.S.I. &c. (Trübner and Co.)
'Proverbial Wisdom from the Hitopadesa.' By E. Arnold, C.S.I.
Muir's 'Sanskrit Texts.'
Platt's 'Translation of the Gúlistán of Shaikh Sa'adi.'
Purchas' 'Pilgrims.'
Journal of Sir T. Roe.
Manuscript précis of the translation of the Mahábhárata in the British Museum, by the Rev. J. Hindley; taken chiefly from Halhed's notes.

'Memoirs of the Emperors Baber and Humayun.' (Translation.)
'The Institutes of Timour.' (Translation.)
'The Ain-i-Akbari.' (Blochmann's translation and Gladwin's translation.)

MEMORIALS

of the Jeypore Exhibition

1883

THOMAS H. HENDLEY

SURGEON-MAJOR, I.M.S. Medical Officer, Jeypore

VOL. II.

INDUSTRIAL ART

THE RAZM NAMAH

VOL. IV

DIWO FALS

OR THE

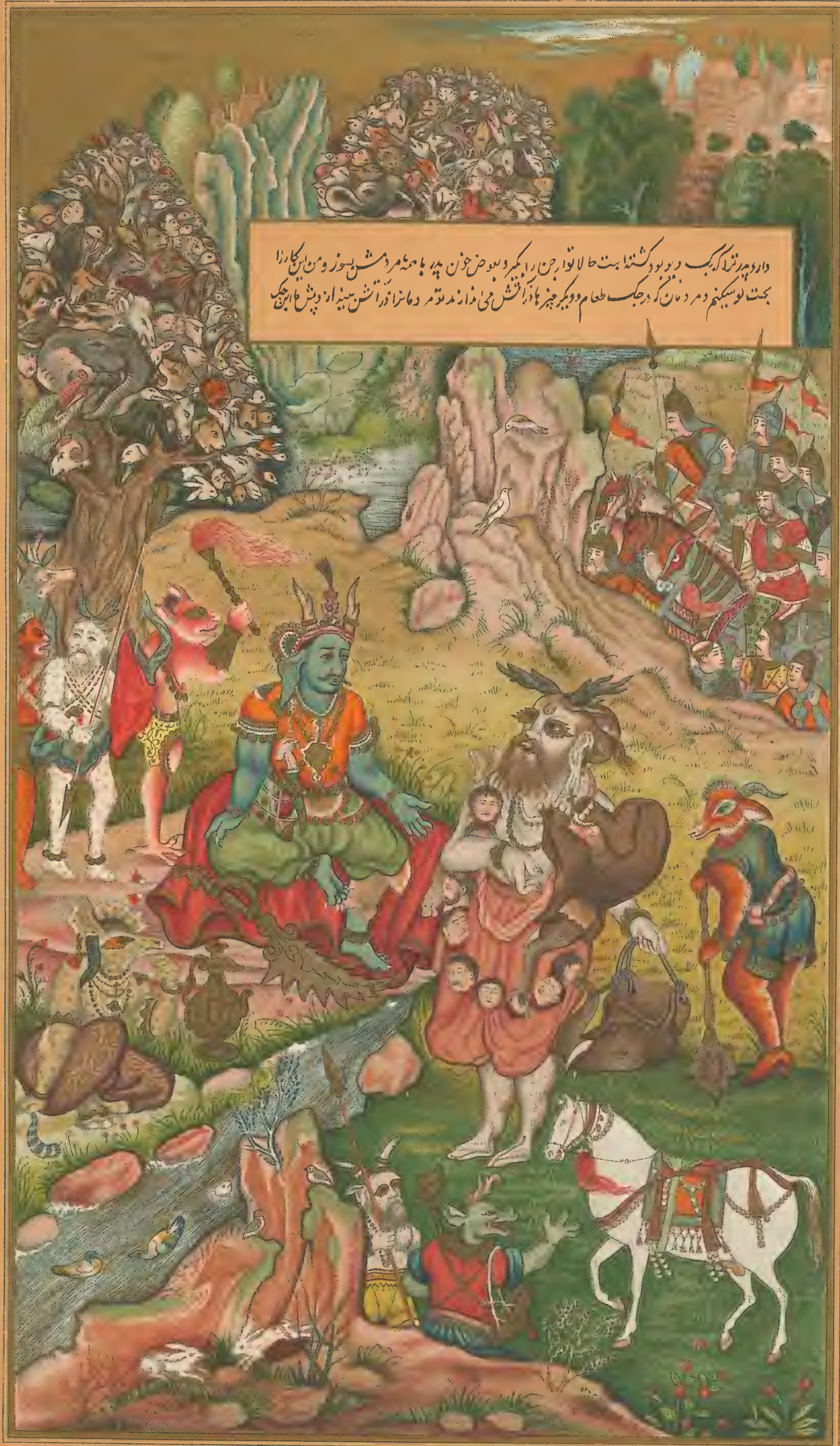
DIVINATION

1886

THOMAS H. HENDLEY

SURGEON-MAJOR, I.M.S. (R.A.S., M.A.S.BENG.)

The Emperor Shah Jehan, (died 1658), and his son and successor Aurangzeb, (died 1707). Facsimile of a contemporary portrait.



ARTIST : UNKNOWN.

XCVII. Sixth adventure of the white horse, in which he enters the country where the trees produce men and animals for fruit, and the king and people have blanket ears. Vibishāna, the king, is advised by his minister to seize the horse.

ARTISTS: TARA AND TULSĪ.

CXVIII. Story of Bikya and Chandrahāsa. The lady finds Chandrahāsa asleep, and alters a letter of her father's which he is bringing to her brother, so that it reads "Marry the bearer to Bikya" instead of "Poison the bearer."